

EXCLUSIVE READER OFFERS INSIDE

Australian **Dolls Bears** *and Collectables*

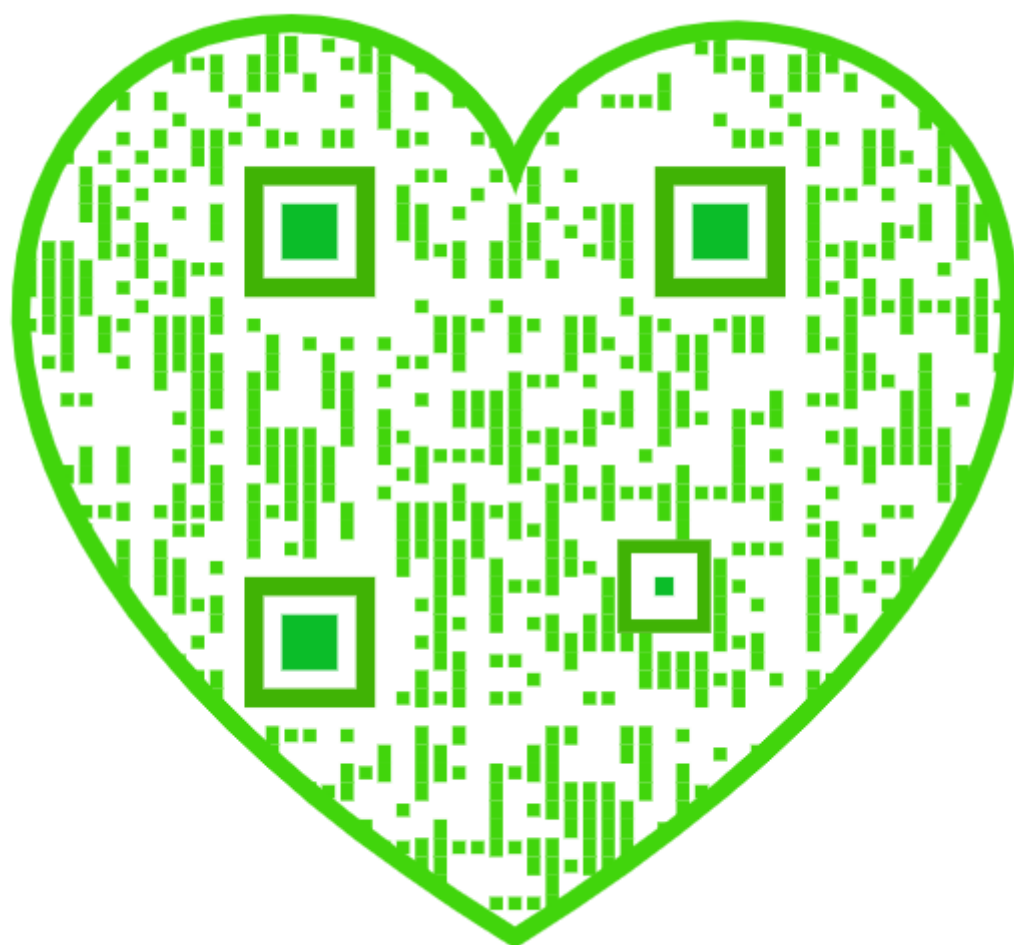
8 *Amazing Projects!*

STEP-BY-STEP
Instructions

Vol 17 No 4

*Create a beautiful reborn doll ●
Patterns and ideas for everyone ●*

PROFILES, PROJECTS AND ALL THE LATEST NEWS





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DO YOU RECOGNISE THIS DOLL?



News Miniatures

REPORT BY LESLEY RICHARDSON



This year is already very busy, and looks set to continue. The SAME club and the Needlework clubs are up and meeting again, and I find it is always interesting to see what others are up to, particularly as there are some very talented people creating some amazing miniatures work. Each State has a Fair, and these have already started this year, with Sydney's Fair in April, Melbourne not that far away, and Adelaide's Fair in August.

What's new is not really new as such ... I was recently going back through some miniature articles from a year or so ago and then looked at some more recent ones and found the same themes were coming up. The same time periods, Georgian, Victorian and Tudor are still very popular, and the size still

varies from 12th scale moving down to smaller scales.

What is exciting is the ever expanding range of more modern furniture becoming available. This is a fantastic improvement from even just four years ago. Back then I was working on a modern house and found I had to make much of the furniture myself, as there was very little furniture on sale that was suitable to kit out a modern home.

Today you can purchase up-to-date computers and home studio TV settings, in fact, almost everything available for your real home is slowing becoming available in miniature.

Lesley Richardson
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Reborning

WITH LYN CONLON

There are so many exciting things happening in the reborn doll world at the moment and will be throughout 2010.

Have you watched some of the movies or TV shows where you just know the people are holding a stiff and non-pliable doll when they are supposed to be holding a real baby? It often looks like a doll from a department store has been used, but reborns are now becoming stars! The Channel 7's "Packed to the Rafters" people contacted me in January to have a reborn baby painted the same as the baby cast for their show. I am probably letting their secret out of the bag here, but when the baby is sleeping in the show, most probably it will be the time they are using my interpretation of their baby with my painted Ariella. It was so exciting for me to be able to produce this baby and have their comments back

that she is so lifelike and would suit beautifully.

Something really revolutionary in the Reborn World is Reva Shick's new 41" reborn toddler. How impressive she is, with her absolutely gorgeous features, and she is obviously in the same family as Airella, Arianna, Noah and now Angelica the 41" toddler. Reva has done an excellent job with this baby and the amazing thing is she has a chest plate just like the porcelain dolls, and a jointed elbow for better posing, and knees to just under the knee so she can sit or stand.

Reva's other kit release of Noah is a sellout every batch they make. Noah actually in my opinion is more lovely as a girl, but is quite handsome as a boy. Noah is a project in this issue of the magazine, using the name Nicola.

There are some amazing kits being released this year. Another kit that showed massive pre-sales before her

release and excellent sales since is Sophie by Evelina Wosnjuk. She is a very cute baby.

Adrie Stoete has many kits in the pipeline this year, and as one of the world's greatest sculptors they just get better and better. To name a few are Emma a lovely toddler, Jiao, Storm, Paris and some very exciting totally new things in reborn coming soon.

When you think back four years ago to what kits were available in the reborn doll world to what is available right now – it's been an incredible evolutionary journey, and I believe the best is still to come.

Any of these kits mentioned are available or will shortly be available through

Lyn Conlon

www.lynsrebornworld.com.au

admin@lynsrebornworld.com.au

Phone: (02) 9899 3888 during business hours.



"Packed to the Rafters" baby



Angelica

News Bears

BY SANDI SMITH

GOLD COAST INTERNATIONAL TEDDY BEAR FAIR

This fabulous show is back on at the Gold Coast Exhibition and Convention Centre Broadbeach Saturday and Sunday 12-13th June 2010.

There is a great competition with a theme of "Pink" for Breast Cancer and as usual Patti and Graham are running a number of workshops and courses with

talented teachers in the weeks either side of the show. Visit <http://www.kympattibears.com/show> for more information, traders forms and competition forms.



Bushtail Possum and Baby – Studio Seventy



Virgil and Leroy – Parker Bears

Some of the Traders at this year's show are:

- Patty & Graham Cavenett – Kympatti Bears Aust
- Valma Bolton – Teddy Bits Bear Supplies
- Jim & Di – Bearycheap Bear Supplies
- Lyn Kilmurray – Gerry's Teddy & Craft Designs
- Robyn Roe – Mima's Bears
- Susan Leigh – Bearleigh Bears
- Judith Butcher – Chessington Products
- Lesley Stipanov – Les Bears
- Heather Lyell – D'lyell Bears
- Karen Alderson – Karen Alderson Design
- Linda Benson – Benson Bears
- Silvia Durrer – Durrer Bears and More
- Brigit Charles – Brigit's Bears
- Christine Healey – Real Deal Bears
- Peta Smart – Wazza Bears
- Judy Martin – Brentwood Bears
- Katrina Ndrejica – Bumble Bears
- Helen Batchelor – Hug-O-Bears
- Sandra Kay Murphy – Bearmania
- Loris Hancock – Studio Seventy
- Lorna Armstrong – La Bears
- Ann-Marie Cole – Goldelocs Bears
- Lyn Parker – Parker Bears
- Karen Cole – Kazual Bears
- Laraine White – Rainebears



BOOK REVIEW

MERRYTHOUGHT TEDDY BEARS –

Kathy Martin

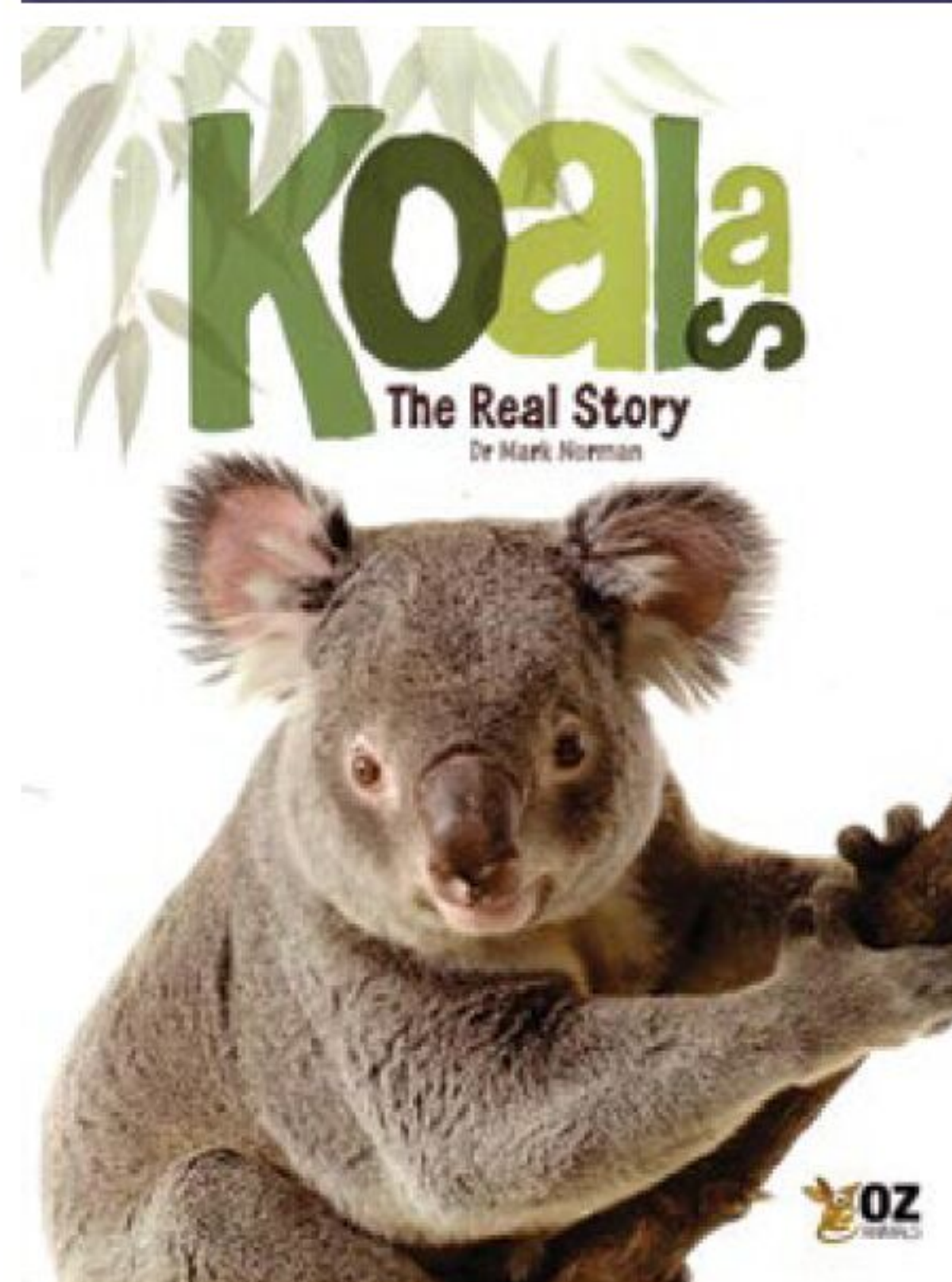
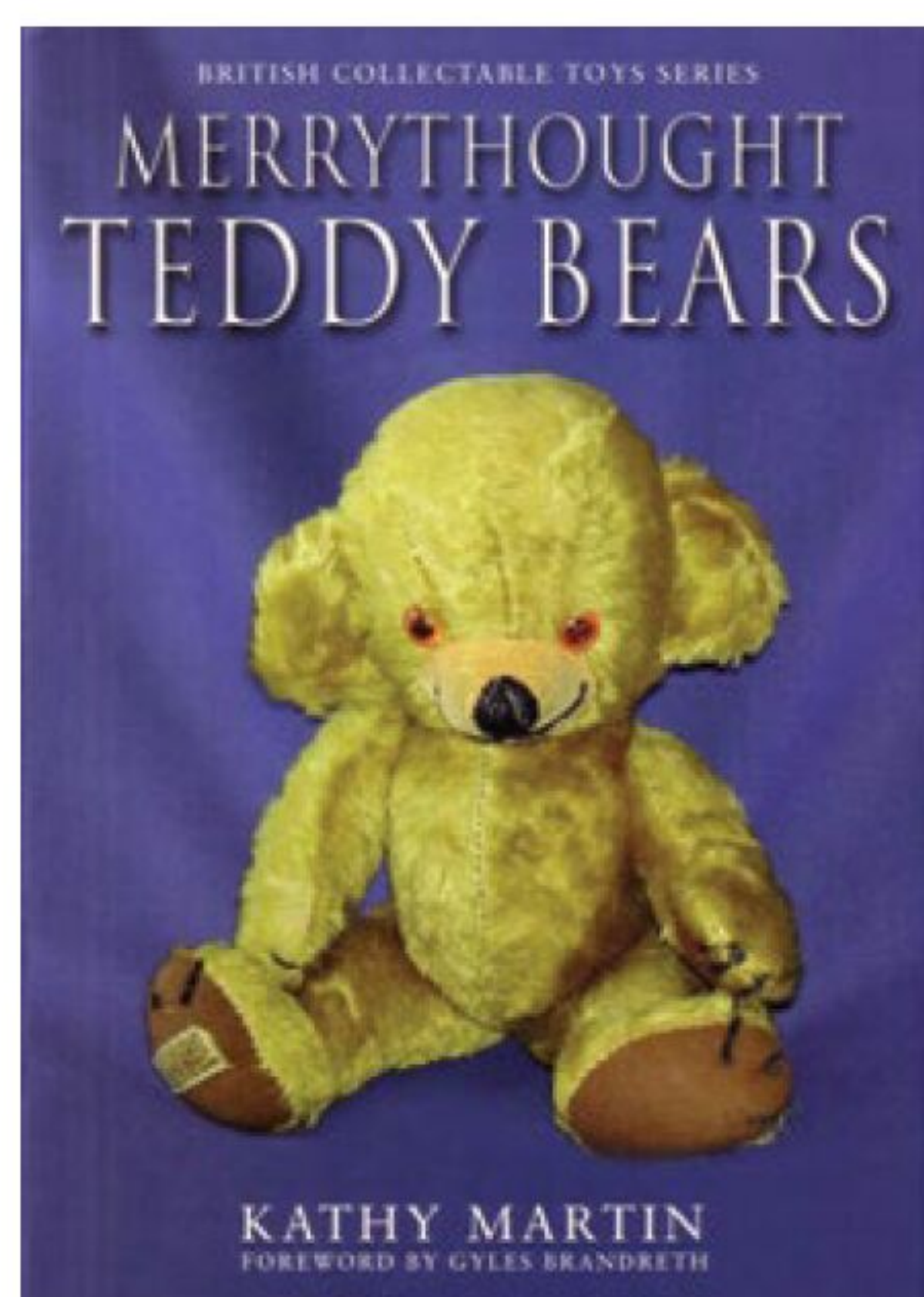
ISBN – 9781844680320

For all lovers of the Merrythought Bears and especially Cheekies this book is a delight. Kathy covers the history of the firm from 1930 to 2009. The near demise and how they were saved. The bears and their stories are related in detail. My shelf has one and I know it will soon be well read!

KOALAS – THE REAL STORY

ISBN – 9781742031309 RRP \$16-99

This book has some of the best and cutest photos of koalas that I have seen for a while. There is only 30 pages in the book and the factual information it contains is well researched and informative but personally I'd buy it just for one or two of the photos. For a designer and sewer two photos alone had me reaching for the pencil and designing paper!!



NEW TEDDY WEBSITE

Morpeth Teddy Bears has a new Website.

To see more new teds visit www.morpethteddybears.com. The website is still under construction but you can see the latest Steiff, Charlie Bears, Cherished teddies, Flat Teddies and Momiji Dolls with even more to come.

Their love of teds is infectious!



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News Antique Reproductions

FROM MARY CACCAMO

GREAT NEWS FOR DOLL MAKERS

Since the demise of Seeleys, it has been difficult for many doll makers to get supplies for their craft. Moulds, slip, china paint and composition bodies have become quite rare and highly sought-after commodities. However, all of that is in the past and very soon all our doll making supplies will be much more readily available. A couple of weeks ago I received a media release from Kuniko Koseki, President, and Karlyn Grzymkowski, Vice President Operations of New York Doll Products. Excerpts from the release include:

“New York Doll Products to manufacture products formerly belonging to Seeley’s.

Otego, New York – February 8, 2010
After months of being shut down due to circumstances beyond its control and unable to produce moulds for the doll making world, New York Doll

Products, Inc. (NYDP) is very excited to announce that manufacturing will begin again in the very near future with an expanded product line. NYDP has acquired, from the bank, all the assets formerly belonging to Seeley’s/Ericson Fired Arts and will manufacture moulds, china paints, composition doll bodies and porcelain slip.

All the doll making products you have loved in the past will be available again very soon. Currently we are working as fast as possible to complete the necessary renovations to the manufacturing facility located in Otego, New York.

If you placed a mould order with New York Doll Products after the shut-down last summer, and have not yet received it, please contact us at: orders@newyorkdollproducts.com

Our phone lines will be open soon (when our offices are completed.) In the meantime, you may watch our

progress on Facebook.

NYDP would also like to express its future commitment to the DOLL ARTISAN GUILD and its many dedicated members worldwide. Although NYDP knows that doll makers and Studios have other choices for making dolls, we do hope to be the company that you’ll turn to.

More news will be coming soon along with a new website. For now, check out the website at www.nydollproducts.com”.

For the sake of doll making, not only in Australia but worldwide, I wish them well and look forward to a future abundance of supplies.



Mary Caccamo

Ph: 02 9653 2732 Email:

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Judith's Old World Charm

BY BELINDA HOGAN

A porcelain doll artist for close to 30 years, Judith Butcher has taken her once upon a time hobby and turned it into a successful and rewarding business: Chessington Products. Here she shares her story and many of her wonderful doll making tips.



*A.T. Doll 22 inches
in apricot 1992*

Judith first stumbled across a charming collection of porcelain dolls whilst browsing through a gift shop one day and was instantly hooked by their allure. Although she dabbled in knitting, sewing and crochet, making porcelain dolls was not something she even considered as a hobby at first.

"After my children had left home and more time became available, I gave some thought to what hobby could be pursued. Browsing through that gift shop, there were lovely dolls, beautifully dressed, and I wondered if this could be an avenue for me," Judith explains. "I was looking for something that could keep me occupied, and something that was not too expensive. Well at least I achieved the first objective!"

With this in mind, Judith investigated where she could start lessons in doll making.

"Lessons for me started in the late 1980s and for the next 27 years, wherever possible, I attended. From the beginning we learned the art of

pouring the slip into moulds; the release of the moulds and the timing of this; cleaning greenware; firing the porcelain, and scrubbing it until smooth for painting. The process of painting and firing multiple times was also on the agenda."

Also learned were other essential forms of doll artistry such as reproducing antique porcelain dolls, creating modern dolls and the making of wigs, shoes and other accessories.

After starting her classes, Judith knew she had discovered her forte.

"The beauty of porcelain is unsurpassed," she says. "There are so many facets of the making of these dolls; the history, the old designs and the beautiful old materials and laces. If these old materials are unaffordable then there are some very beautiful silks, cottons and cotton laces available today."

Judith has a preference for the antique reproduction dolls, as she loves their old charm. In her first years as a doll maker these were the



L-R Bronwyn in blouse, skirt and apron. Angelique in tiered skirt. Blanche in blouse and tiered skirt.



L-R Long waisted crocheted frock for 6 inch doll. Two piece outfit for A.Marque Petite with porcelain body. Bootsie in crocheted outfit.

only ones Judith made – and they included large German and French reproductions. Her favourites were the ATs, Brus, A Marques and the German Kestners. She has kept some of her old Byron Moulds. After having made a selection of the larger dolls (some photographs of which are shown in this article), she branched out and started to create middle sized and small dolls. Now, it is the half dolls that take up most of her time.

“I became interested in half dolls more recently as a collector rather than a maker.”

She purchased her first doll whilst holidaying in Perth and it is still one of her favourites.

“She is a small flapper, sitting on a pincushion, dressed in purple silk and

decorated in purple and white striped ribbon,” Judith explains. “When overseas a few more were purchased and this brought the value and popularity of half dolls to my attention.”

Judith now has quite a collection of half dolls known as the Chessington Collection, which she sells through her business. The Chessington Collection dolls are moulded in Australia whilst other half doll moulds are sourced from overseas and Australian manufacturers. The Chessington Collection half dolls are fitted out with Judith’s own exquisitely designed beaded skirts.

Judith is involved in every last detail in making her creations. When making a head, firstly she recommends that the porcelain slip

is sieved into a plastic jug to ensure there are no impurities.

“Tip the mould slightly and pour the slip slowly and evenly into the mould. It usually takes three to five minutes to set. The excess slip is then poured back into the jug and the mould left to semi-dry. At this stage, clean the end of the mould with a flat knife then open the mould carefully,” she explains. “Remove the greenware carefully and let it dry until leather hard. Take off the seams with the back of your scalpel.”

When the head is leather hard, cut out the circle at the top of the head; semi cut out the eyes and open mouth; and (if a French doll) make holes in the ears with a needle and then wet clean all the seams.



L-R Lily May in tiered skirt, Juliette in cocktail skirt, cape and pillbox hat. Gabriella in tiered skirt



A.T. Doll 22 inches in pink 1992

*Laughing Jumeau
with Nicholas 1995*



“Be careful when handling, as one squish and your head will have a break and you will probably have to start again,” Judith says. “Clean off the neck and make sure the aperture is large enough for the joiner to the body.” When the piece is dry, Judith bevels the eyes and open mouth,

taking much time and care not to chip the eyes.

“When your doll is cleaned to your satisfaction, measure the eyes from side to side and top to bottom to ensure they are the same size.”

After firing her creations in the kiln and sandpaper scrubbing them until they are shiny, Judith paints her dolls – and she recommends that you have a photograph of the old doll you are copying with you.

“Take your eyelash brush and carefully paint the bottom eyelashes. With your brow brush make the first stroke – one on each eyebrow. It is most important that these are in the right place, as all the other brow strokes will follow around this line. Fire to Cone 017 to set the paint. When fired, paint the upper eyelashes and make further strokes to the eyebrows. Put the first coat on the lips and stipple well. Fire again to Cone 017.”

A solution of overall wash is mixed with water based medium and spread over the entire head. It is then blotted with a tissue and with a large mop brush – brush the entire head until there is an even covering of paint, making sure it does not congeal around the nose, eyes and mouth. She then fires again.

“Using an open based oil medium, paint another coat on the lips. Paint in the eye and nose dots and finish off your eyebrows. Then blush the cheeks, covering the cheek area with a thin film of open oil medium and making sure to blend at the edges. Fire again as before.”

For the teeth and tongue, an opaque white and tomato red fimo is used.

“For the teeth, roll the fimo between your fingers until pliable. Flatten out and with your scalpel make the number of teeth needed. Place the teeth on your middle finger and press gently into the mouth,” Judith says. “For the

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tongue, flatten out the red fimo, to the size of a ten cent piece and press gently all around so it is sealed. Wax is used to set the eyes, and plaster to cover the eyes and mouth area so they cannot move.”

Judith also creates her own doll wigs and costumes. She uses basic patterns and her inspiration for these is very spontaneous.

“Just let your imagination run away,” she says. “There are some lovely silks, cottons and cotton laces these days and there are patterns for shoes that you can make yourself. You can also make your wigs, hats, umbrellas and beaded bags – if you make these yourself, there will be substantial cost savings.”

With all this wonderful experience it is no wonder Judith and her husband Michael started Chessington Products in 2003. Michael, a ship modeller in his retirement, has been a great support for Judith – helping her in many aspects of the

business including administration and photography.

Chessington Products now mainly sells half dolls, patterns for beaded skirts, clear crystal beads and doll stands in turned timber.

“We do sell smaller dolls, the French Petites and German dolls which have crocheted outfits of our design. Some also have hand-made straw hats.”

“Besides attending most of the major shows, we have our own website and we encourage mail orders both locally and overseas.”

If you would like to see Judith’s beautiful creations first hand, customers can view them by arrangement at her home workshop.

Chessington Products
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Bru doll 22 inches 1992



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We have received numerous requests for crocheting patterns for small dolls, so we're delighted to bring these projects to you. These two dolls also have underclothes for you to sew.

Gorgeous A. Marque Girl & Boy

These fabulous outfits for A. Marque Girl and Boy include a beautiful dress, pants and mop hat for the girl, and trousers, jumper and cap for the boy. The boy has a composition body and the girl has a porcelain body. The girl's outfit, if crocheted in DMC Cebelia crochet cotton rather than DMC size 12 Perle, will fit the composition body by making small adjustments to the length of the body and skirt of the dress. Traditionally antique dolls come with underwear. Patterns for a half slip and pantaloons for the girl doll and underpants for the boy doll are included on our pattern pages insert.

MATERIALS FOR GIRL

- 2 DMC size 12 cotton
- 1 contrast colour
- 1 size 1.00 crochet hook
- 2 metres of silk ribbon and four small buttons

As materials used and crocheting differs it is advisable to keep your doll with you and make sure the lengths are right for you.

Size of girl: 10.2cm (8 inches)

INSTRUCTIONS

DRESS

1st row: Chain 28

2nd row: dc into 3rd ch, dc to end of row (26dc) ch 2 turn

3rd row: dc to end of row ch 2 turn
4th row: tr 1 in 1st dc (tr 2 in every dc to last dc) tr1 (50 tr) ch2 turn

5th row: tr 1 in 1st tr (tr 2 in next tr 1 then tr 1 in next tr) repeat to end of row tr1 (75 tr) ch 2 turn

6th row: (tr 4 single tr then tr 2 in next tr) repeat to end of row (90 tr) ch2 turn

7th row: tr to end of row ch 2 turn

8th row: tr to end of row ch 2 turn

9th row: tr to end of row ch 2 turn

10th row: tr to end of row ch 2 turn

11th row: tr to end of row ch 2 turn

Divide for armholes

12th row: tr 10 miss 20 trs ch 9 tr 30 miss 20 trs ch 9 tr 10 ch 2 turn

13th row: tr 10 work 7 trs over 9 chain tr 30 work 7 tr over 9 chain tr 10 ch 2 turn

14th row: tr to end of row ch 2 turn (at this stage make sure your bodice is long enough)

Make eyelets for ribbon

15th row: tr in first tr (ch 1, miss 1 tr,

tr 1) repeat to end of row ch 2 turn

16th row: tr 1 (into each eyelet tr 1 ch 1 tr 1) repeat to end of row ch 2 turn

17th row: tr 1 (into each chain space tr 2 ch 1 tr 2) repeat to end of row tr 1 ch 2 turn

Join on the 20th row or whenever you feel advisable.

Rows 18 – 30: repeat row 17 – make sure this is the length you require

Row 31: tr 1 (into each chain space tr 3 ch 1 tr 3) repeat to end of row tr 1 join ch 2 turn

Change to edging colour

32nd row: dc into back of every tr and dc 2 dc in the middle of each shell and 1 dc between each shell (i.e 3dc 2dc in ch space, 3dc into every shell and 1dc between each shell) repeat to end of row. Finish off all ends.

SLEEVES

1st row: Crochet 26 trs around the armhole starting at the centre of underarm. (I suggest starting at the centre of the bottom of armhole – tr 2, 2 trs at the side, 18 trs across the top, 2 down the other side and 2 at the bottom.) Join ch 2 turn





2nd row: tr over each tr to end of round turn join ch 2 turn

3rd row: Make eyelets as before (13 eyelets) join ch 2 turn

4th row: Into each eyelet (tr 1 ch 1 tr1) repeat to end of row join ch 2 turn

5th row: Into each chain space (tr2 ch1 tr2) repeat to end of row

Change colour for edging

6th row: dc into the back of each dc and making 2 dc in each chain space and 1dc between shells (i.e 2dc , 2dc in ch space, 2dc and 1 dc between shells) to end of row. Finish off.

Back opening – you can edge in contrast colour if you wish.

Starting at the bottom of the opening dc evenly up the left side (as you look at the garment) to the neck dc three in the top stitch – dc across the neck 3 dc at the end dc and continue down the other side to the bottom – dc 3 – do not turn but continue to dc in the back of each dc and making four buttonholes evenly. Dc 3 at top of neck and continue across the neck 3 dc and again down

the other side. 3dc at the centre of last 3 dc and continue to the top (dc 2 dc in each buttonhole) at the top another 3 dc and across the neck. Finish off.

Sew on your buttons and thread ribbon through the waist and sleeves. Stitch ribbon to back seam on each side. Pull up ribbons and tie the bows.

PANTS

1st row: chain 62

2nd row: Tr in 3rd ch – tr to end of row ch 2 turn (60 trs)

Rows 3 – 10: Tr in each tr to end of row join around about the 7th row.

Divide for legs

11th row: Divide evenly chain 8 join to other side chain 2 and continue with trs in each tr to end of row – join ch 2 turn.

12th row: Tr to end of row – join ch 2 turn

13th row: Tr to end of row – join ch 2 turn

14th row: Dc in the back of each tr to end of row 2 ch but do not turn



15th row and 16th rows: as row 14. (Dc in the back of each dc)

Finish off.

You can make the legs longer or shorter as you wish – you could also add eyelets and the frill instead of the suggested trim. (As sleeves). Make other leg to match.

Crochet l10 chain and thread through eyelets. This holds better than ribbon.

HAT

When crocheting this hat keep crocheting in the one direction – join but do not turn.

1st row: chain 6, join, ch 3

2nd row: Tr 10 trs into middle of circle ch 3

3rd row: (Tr 2 in each tr) repeat to end of row join ch 3

4th row: (Tr 2 in each tr) repeat to end of row join ch 3

5th row: (Tr in 1st tr, tr 2 in next) repeat to end of row join ch 3

6th row: As row 5

7th row: (Tr 5 single trs then 2 tr in



next tr) repeat to end of row join ch 3

8th row: Tr 1 in each tr to end of row

9th row: Change to double crochet.

(Dc in next four tr, then decrease 1)
repeat to end of row join ch 2

10th row: (Dc 5 decrease 1) repeat to
end of row join ch 2

11th row: (Dc 4 decrease 1) repeat to
end of row join ch 2

12th row: Make eyelets as before but
with half tr join ch 2

13th row: Into each eyelet (tr 1 ch 1
tr 1) repeat to end of row join ch 2

14th row: (Tr 2 ch1 tr2) into each ch
space repeat to end of row join ch 2

Change to contrast colour

15th row: dc into each tr with
two dc's in chain space and one dc
between shells to end of row (i.e
2dc ldc in chain space 2 dc and 1 dc
between shells)

Finish off.

Thread ribbon through eyelets and
adjust to fit head. Tie bow.

MATERIALS FOR BOY

- 2 DMC 12 crochet cotton
- 2 contrast cottons
- 1 size 1.00 crochet hook.
- 3 small buttons

As materials used and crocheting
differs it is advisable to keep your doll
with you and make sure the lengths
are right for you.

Size of boy: 11.5cm (9 inches)

INSTRUCTIONS

TROUSERS

Turn at the end of each row unless
otherwise advised.

1st row: Chain 43

2nd row: Tr into 4th tr (miss 2ch,
chain 2, tr1) repeat to end of row
chain 3 (This forms 13 eyelets.)

3rd row: Tr in 1st tr (2tr 1 ch 2tr into
each chain space) repeat to end of
row tr ch 3



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4th row: Tr 1 (2tr 1 ch 2 tr) into each chain space repeat to end of row tr 1 ch 3

5th row: (2tr 1 ch 2 tr into each chain space and also between each group of shells) repeat to end of row ch3.

6th row: (2 tr 1 ch 2 tr into each chain space) repeat to end of row join ch 3 turn

Rows 7 -11: (2tr 1 ch 2 tr into each chain space) repeat to end of row join ch 3 turn

If you do not divide for legs and carry on, you will have a skirt for your girl doll and the top can be the same – maybe a little shorter.

Divide for legs

Row 12: Divide in half – make 5 chain and join to other side. Ch 3 (making sure you are crocheting in the right direction) crochet as before making shells and one more shell in the extra five chain. Turning at each

join – crochet another 10 rows. This should be long enough for a three quarter length leg.

In contrast colour

When you have completed the 10th row for leg decrease as follows. Dc 1 in centre of shell and then dc1 again in between the shells) – this should leave you with approximately 26dcs. On these dcs, dc into the back of each dc to end of row ch2 join but do not turn – crochet another 2 rows then one row of contrast edging – finish off.

Make other leg to match.

Sew up the crotch – place on the doll sew up the back of trousers – make a chain of 110 chain and thread through waist.

JUMPER – BACK

1st row: Chain 39



2nd row: tr into 4th ch (miss 2 ch, 2tr 1ch 2tr into next ch) repeat to end of row miss 2 ch tr1 ch 3 turn (11 groups)

3rd to 9th row: Into each chain space (tr2 chl tr2) repeat to end of row ch 3 turn

10th row: (2tr 1 ch 2tr into each ch space) repeat to end of row chain 7 (these chain form sleeve) turn ch 3

11th row: Over 7 chain make two shells of tr2 ch 1 tr2 then continue shells as before to end of row and make another 7 ch, 3 ch turn

12th row: Make 2 shells of 2tr 1ch 2tr over 7 chain continue with shells to end of row ch 3 turn

13th row: Continue with shells as before including sleeves

14th – 20th row: Work in shell pattern without shaping – finish off

JUMPER – FRONT

1st – 12th row: As back

13th row: Divide for neck – tr1, work 7 shells, tr 1, ch 2 turn

14th – 18th row: Continue on these 7 groups

19th row: decrease 1 group of shells at the neck edge.

20th row: Pattern one more row and finish off

OTHER SIDE OF FRONT

Join at the neck edge and work as other side but casting off two shells instead of one at the neck edge.

To make up top – you will find one sleeve has eight rows of shells and the other has seven rows. Take the back and front- place the small side of sleeve to the large size of the sleeve. This will even the garment and when sewn up will not be noticed. When you have sewn the sleeve seams and the side seams you are ready to crochet the basque, arm bands, and the neck.

The neck, arm bands and basque are all crocheted going in the one direction only with dc into the back of each dc except when picking up.

Neck opening – if you wish you can do the first 2 rows in contrast colour and the third in edging colour. Starting at the bottom of the neck opening dc up to the neck dc three dc at the top dc across the neck, dc 3dc and down the side to bottom of neck opening three more dc in bottom of opening and up the other side to top 3dc and across to other side of neck 3dc and down to bottom once more. This is where you make your buttonholes evenly – 3dc at the bottom up once again to the neck. (here you can change to edging colour) 3dc up to neck 3dc across the neck and down again to the bottom 2dc over the button holes to finish off.



ARM BANDS FOR JUMPER

As neck – ie going in the one direction and dc in the back of every dc.

Starting at the underarm in contrast colour –

1st row: (dc into the middle of the shell and then dc between the shell) repeat to underarm join ch 2 but do not turn

2nd row: as row 1

3rd row: change to edging colour and repeat row 1.

Finish off

BASQUE FOR JUMPER

Starting at the centre back in contrast colour dc into the centre of each shell and between the shells – dc into the seam – continue to other side and dc again into the seam and across to middle back join ch2 but do not turn.

Continue with dcs into the back of each dc for another 2 rows and make a third row with edging colour.

Finish off. Sew on buttons and you are ready to dress your boy.

CAP

When crocheting this cap keep going in the one direction – join but do not turn. Use the contrasting colour and

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edging as for basque and sleeves

1: Chain 6 – join

2: Tr 12 times into circle chain 3 but do not turn

3: Treble 2 in every treble join chain 3 but do not turn (24)

4: Tr 2 in every treble to end of row join chain 3 but do not turn (48)

5: (1 Treble in first treble tr 2 in next) repeat to end of row join, chain 3 but do not turn (72)

If your doll has a very big head repeat row 5 (108). The amount of increasing will depend on the size of your dolls head and the amount of hair. Keep your doll with you.

Rows 6.7.8.9 & 10: Treble in every treble to end of row join chain 3 but do not turn.

Change to contrast colour

Row 11: Change to dc and crochet into the back of each tr to end of row ch 2 but do not turn

Row 12: Dc into the back of each dc to end of row

Row 13: Change to edging colour and dc into the back of each dc to end of row.

Finish off.

Make a tassel of the three colours – crochet a chain and thread through the top of tassel and attach to the top of cap.

Following are the sewing instructions for the underclothes for the A. Marque girl (half petticoat and pantaloons), and for the A. Marque boy (underpants).

These patterns are only a guide for underclothes for 20cm (8 inch) to 25cm (10 inch) dolls. Keep your doll with you and always check waist, width and length measurements against your doll.

SEWING INSTRUCTIONS

MATERIALS

- These underclothes should be made in a fine cotton material – voile is ideal
- Cotton lace
- Four small buttons or hooks and eyes
- Elastic or ribbon

Tip: When making these small garments, try to neaten all seams before you start to sew.

PETTICOAT FOR PORCELAIN BODY

Pull a thread on each side to make sure your material is straight and cut along these lines. Place the petticoat pattern on the fold of material and cut (1).

Cut out waist band (1). Press up the hem and zigzag the edge. Do not finish hem yet. Attach lace.

Gather waist to fit the waistband, leaving the overlap free (you can use some fine stiffening). Sew waistband to skirt. Press in ends of waistband. Turn under and tack in place. Now sew up the back seam making sure

the lace meets neatly. Turn up hem. Finish waistband. With the flap on the underside make two eyelets and on the other side sew on two hooks. (Buttons and buttonholes if you prefer).

PANTALOONS FOR PORCELAIN BODY

Note: the pantaloons do not have an attached waistband. Cut two. With wrong sides facing, sew up one side seam – then sew up other side seam – now neaten edge and sew across hem. This is for the ribbon or elastic. Attach lace.

Make a double gathering stitch across both legs. Neaten edge of legs. Now place the back seam to the front seam and sew across the crotch making sure the lace and gathering matches. Draw up gathering to fit the leg making sure the foot can pass through.

UNDERPANTS FOR COMPOSITION BODY

Cut two. Using the same pattern, sew up the back seam then sew up the front seam a short way only – about 2.5cm (one inch) and press. Place on your doll, and make two darts back and two darts front at the waistline to fit your doll. Then sew the waistband to the body of the garment. Turn in both ends of waistband – neaten edges and finish off waistband – place the underflap under and either make button holes or use hook and eyes.

Turn the garment and sew across the crotch. Turn up hem.

These gorgeous patterns were designed and produced by © Chessington Products 2010.

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Lyn Conlon has used Reva Schick's Noah sculpt to create this beautiful little baby.

Nicola

MATERIALS

- Noah sculpted by Reva Schick (kit includes flannel body)
- Porcelain or ceramic well pallet (don't use plastic as it reacts with the Genesis oil paints and solvent)
- Genesis Heat Set Flesh 08
- Genesis Quinacridone Magenta 01
- Genesis Quinacridone Crimson 01
- Sweet Heart Rose premixed crease paint
- Vein premixed
- Eyebrow premixed
- Thick Medium (optional)
- Matte Varnish
- Paddle pop sticks for putting your paint onto your pallet
- Genesis Air Dry Gloss
- Odourless Solvent from an art supply store
- Paint brushes – 00, 000, Maxine's Mop 1/2", #1 round brush, #1 fine line brush (script brush), #2 Filbert brush, 20/0 Script Liner Brush, brush suitable for gluing hair on inside of head, stippling brush
- Sponge wedges (about 3 or 4)
- Pointed end cotton buds
- Fine glass beads (1 kilo)
- Large glass beads (1 kilo)
- Paper towelling for blotting your brush on and to protect your work area
- Tissues to wipe your brushes
- Timer which is accurate and can be carried with you
- Oven thermometer
- Tea towel covered cookie tray for curing your painted vinyl pieces in the oven
- Use of normal domestic oven or convection oven
- Hair rooting needles (I suggest 38G or 40G 3 barb needles)
- Mushroom pinvise to hold hair rooting needles
- Old sock lightly filled with uncooked rice
- Magnet set if you want your baby to have a pacifier/dummy
- 0-3 month size dummy/pacifier if being used
- Felt pieces to seal over the ends of the limbs and neck opening of head
- Tacky Glue or Mod Podge (for inside of head after hair rooting the head)
- E6000 Glue (for gluing your magnet into place and your felt pieces)
- Cable ties if using cable ties instead of the string which comes in the body
- Poly Fill (500 gram bag size)
- Old stocking or fabric tube for the large glass beads
- Curly or wavy mohair – colour of your choice
- A good size clothing for this baby is a size 0000 or 000 depending on make
- Paper Glaze
- A pin or toothpick to assist with applying eyelashes
- Leave in hair conditioner
- Hair brush
- Scissors or razor comb for cutting hair

PREPARATION

Wash your doll kit in warm soapy water and dry thoroughly to remove any oil or residue from manufacturing processes. Lay out your worktable with your tools and equipment. Protect your work area with paper towelling.

Load your colours onto your palette, one colour to each well. Put a generous amount of Odourless Solvent in the well in the centre – this is where you will be drawing your Odourless Solvent to mix your paint.

Turn your oven on to 130°C and place your oven thermometer in to monitor your oven temperature. Do not place your painted pieces in the oven until it is a steady heat of 130°C. All heat setting is done at 130°C for eight minutes. When heat setting time is complete, take



out of the oven and cool before you start the next coat of paint.

SKIN COLOURING LAYER

Do a complete light wash over with your Flesh 08. This paint is mixed with solvent until you have a very light skin colour which is a very watery consistency. With your Maxine's Mop brush dab the mix you just made onto the flat edge of your wedge sponge and start applying in a pouncing motion. By using this pouncing motion you are adding the texture appearance to your pieces.

If your vinyl pieces look very shiny with no added colour, you don't have enough paint in your mix. If you see flesh colour very visible on your pieces the paint is too thick. This should be a very thin layer; too much paint will leave a scaly appearance. It is better to do several thinner coats than one thick coat, but as you have a nice light coloured kit to start with, one skin coat should be quite adequate.

Don't apply this layer to the palms, or soles of the feet, and don't get the paint in the creases at this stage. If paint creeps into the creases, use your pointed cotton bud to clear it out before you heat set. Heat set in your oven for eight minutes.

MOTTLING LAYER

Take one of your wedge sponges and pull small holes with tweezers in a random pattern all over one side; this will be used to do your mottling. The larger the holes the more blotchy the skin effect will be.

Using your Crimson colour very watered down with solvent, apply to your mottling sponge and mottle the skin lightly using a pouncing motion. This needs to be a very light

layer. It is better to do this step more than once than to try and shorten the process and do heavier layers. If your paint is too bright, take off with a cotton ball dipped in solvent BEFORE YOU HEAT SET and add more solvent to your paint mix and apply again.

The paint should look like it is part of the skin, not sitting on top of the skin, therefore multiple light layers are required to get that effect. Heat set between each layer. If required repeat this step until you have the mottling as deep as you want it to be. Remember that this kit is a slightly older looking baby so it would have less mottling than a newborn or a premie baby.

SECOND MOTTLING COLOUR

I have done a second mottling layer with Magenta to give a varied skin colour. Follow the same steps as with the previous mottling. Heat set.

FIRST BLUSHING LAYER

Using the same paint that you used for your mottling layer (Crimson), take a triangle sponge without the holes in it, and load with your paint and pounce over the areas where you would like a depth of blush colour to show. These areas are cheeks, nose tip, chin tip, forehead, ears, knees, tops of toes and top of foot, elbows, tips of fingers, ears, top of hands and any other areas you want to have a blush effect.

Pounce the colour into the heel of the hand and around the outside of the underneath of the foot, leaving the centre of the instep the original colouring. Make sure you do not have excess in the creases; this should be uneven but not pooling in any of the creasing. Heat set this layer.

BLUSHING DETAILS

Take your blush colouring as used previously, concentrate on the blush areas that are naturally more highly coloured than the rest of the area blushed in previous step. For example the cheek area, etc. Load your sponge (blot on your paper towel before applying to the doll parts) and work on these areas. Don't overdo the colour, it should take several layers of blush to get the correct colour depth; don't try and get the effect with one layer.

Blush the tops of the fingers, the tops of the toes leaving the creases for the next step.

When you have finished with your sponging, take a dry stippling brush and with the brush tips pounce with a light application of blush colour onto the cheek leaving a tiny amount of blushing stippled on the cheeks. The effect is to give a skin variation colour to the cheeks. Heat set in your oven.





CREASES AND SHADING

Using the Sweet Heart Rose creases paint, and your Filbert #2 brush lightly loaded with paint, work into the creases of your baby remembering to paint in between fingers and toes and all areas where you find creases. This paint does not require any solvent being mixed into it, but wet your brush with solvent to lighten the colour. Or if you want a very light colour add a tiny bit of solvent into the paint.

Blot and feather with either a sponge edge, or a clean and dry Maxine's Mop brush. Don't put too much shading in the creases around the eyes, or your baby will look tired and unwell. You will find this part of the reborn will really bring your baby's face alive with definition. The finished look should not be a demarcation line for the creases, but subtle shading which is only just visible, and noticeably missing when it is not there. Using a 2/00 brush to get into the tiny wrinkles will not spread the colour too far onto the surrounding areas.

Remember to do the crease under the neck and around the nose area. Do inside the nose if you are not drilling out the nose holes, but blot out so it does not look like the baby has a bleeding nose. It just needs to give depth to the nose holes. Also remember to shade inside and behind the ears – this gives depth to the look of the ears. Heat set in your oven.

EYEBROWS

If you are not confident in applying your eyebrows and having them both look the same, take a pencil and lightly pencil dots in a fine line where you want the eyebrows to follow. This should be on the brow line or slightly above it. You can keep on removing the pencil lines until you are happy that they are both the same and evenly placed before you start to paint your brows.

Take your Eyebrow premix paint and your #1 fine liner brush (or script brush) and after removing any excess paint onto your paper towel draw lightly feathered eyebrow strokes following the same pattern for the

hairs as your own eyebrows would look. Remember though that a baby has 'barely there' looking eyebrows. Blot as you go. Each hair should look separated and not one long blob. If you feel you can't handle a brush to do this, there are Primisma Colour pencils that can be used to draw in your eyebrows – however your brow hairs will be thicker if using a pencil.

Add a tiny touch of Flesh colour to the eyebrow mix and go back over the brow area – this gives a three-dimensional look to the eyebrows.

LIPS

Take your crimson paint thinned with quite a lot of solvent, and a #2 filbert brush, brush on the lip colour following the crease lines of the lips. Remember babies do not look like they are wearing lipstick, they have naturally coloured lips that are only a shade darker than their blushed skin. Blot the mouth with a tissue or a clean wedge sponge if you have too much paint on the lips. It is usually necessary to do the lip colouring several times to build up a natural lip colour, heat setting between each coat.

INSIDE MOUTH

Nicola's mouth is open and you can see her tongue. This needs to be painted a little darker than her lips. This can be done by painting several more layers of the lip or blush paint, or a layer of lip paint with a very thin layer of crease paint over the top. With such a prominent tongue it gives the opportunity to use the thick medium to give the stippled tongue look.

Take the tips of a firmer brush (a stippling brush is good if you have one handy) and pounce the thick medium or if you don't have Thick Medium use Matte Varnish all over the tongue. You can even pit the paint with a needle point or a tooth pick. Heat set as normal.

VEINS

You will find a baby has quite visible veins on the head that are more prominent than on an adult. There are veins near each temple that come onto the face and at the top of the head. Studying a young child or baby will help you to bring more realism to your reborn baby.

Take a #1 round brush and mix a very tiny dab of Vein Premix and draw the veins on your baby. Because you are not applying the vein colour to the unpainted vinyl, you will find it easier to remove if you are not happy with the shape or colour of your baby's veins. If you had applied the vein colour to the unpainted vinyl as the first step, you would find it very difficult to remove once applied even

if you had not heat set the piece.

Have a sponge wedge handy and blot and smudge slightly as you draw your veins. If you feel they are too bright, quickly wipe off and start again.

NAILS

Use the same colour used to paint the lips for your nail beds, but apply very lightly. Make sure the colour is not pooling around the nail edges. If you have too much on your nail area use your pointed end cotton bud to soak up the excess. If you find that one coat is not as deep a colour as you would like once it is heat set, apply a second coat and heat set again.

It is a good idea to heat set your nails before applying the nail tips. For your nail tips use your Flesh colour as your nail tips are not a stark white, they are a little more flesh coloured. With a 3/0 brush moistened with Odourless Solvent and a tiny amount of your Flesh colour, draw a line across the finger tip the width of the nail tip. This should be completed in one movement following the edge of the nail, and not over on the skin area. Heat set when all nails are finished. Remember a baby does not have nails that look like they have nail polish on them; for realism a subtle effect is better than too bright.

Check that your baby is looking the way you would want her to look. Now is the time to complete any additional touch-ups you might want to do – such as additional blushing, toning down, or any other little added feature you want; and then do a final colour coat heat set.

MATTE VARNISH

To keep your baby from becoming shiny with handling, an all over coat of Matte Varnish is the best protection. Moisten your brush with Odourless Solvent

and use the Matte Varnish straight from the jar, or from your palette, but don't mix solvent into the Matte Varnish. Smoothly brush or sponge on making sure you do not have any ridges or lumps of the varnish in any of the creases. The way it goes on is the way it remains. If your coat is uneven the baby skin will feel uneven. When completed – heat set.

ROOTING THE HEAD OF YOUR DOLL

Your doll is now ready to root the hair. The best part of having a vinyl doll instead of porcelain or any other hard surface is that you can imbed the hair directly into the head to enhance the realism of your baby.

First cut kid mohair is the finest mohair and the closest to a real baby's hair. Don't compromise on the quality of your mohair as it can make or break the look of your doll. It is better to spend a few dollars more and have nice soft mohair than have mohair that is brittle and hard to touch. If you want shorter hair you can root in the centre of the strand of mohair so that one hair becomes two strands of around the same length out of the same follicle. You can cut longer mohair into shorter pieces for the sides of the head where the hair is usually shorter. For micro rooting you would root the hair at the end of the mohair so you only have one hair out of each follicle.

You need to know where the hairline will be on your doll. You can mark the line around the head you will be following with light pencil dots, making sure that the forehead line is not too far down on the forehead or too far back. Babies tend to have a hairline which starts a reasonable way back on their head, especially if you are going to brush it over the forehead in any sort of fringe. It is better to have it start too far back and then fill in the front, than to work too far forward and have to remove the hair that can leave tiny visible holes in the forehead. Mark the



centre of the crown area and work uniformly towards that area from the outside hairline.

Heat your sock filled with rice in the microwave (putting a cup of water in the microwave will help prevent the sock and rice burning). Stuff the heated sock inside your baby's head and let the head stand for a minute or two before starting to root the hair so the vinyl is warm to hot. You can also sit your head on a heated wheat pack to keep it warm. Keep reheating the rice sock when it cools as it will make rooting the head so much easier as it softens the vinyl.

You will be working in a circular motion around the head with the planted hair pointing towards the outside edge of the head. You can progress to more circular styles later on when you have mastered the basic hair rooting.

I like to start at the front, following the hairline without making it a straight line across the forehead (your hair line does not grow in a straight line, some hairs are a little further forward than others) – a natural look is what you are trying to create.

Your hair does not grow straight up from your head, it grows out at a 45 degree angle, and you need to root the hair in the same direction as your own hair would grow. That means the needle needs to go into the head on an angle laying close to the head as you push it through the mohair into the head.

Insert your needle into your mushroom pinvise and tighten the collar and take a hank of mohair about 1cm in width. Lay the mohair straight across the head and insert the needle through the mohair and into the vinyl head.

Make sure the needle goes into the head quite a way because you want the hair to be anchored into the vinyl. Do a couple of needle stabs into the centre of the length of the mohair then gently pull the hair away from the vinyl and make sure the mohair is actually being



imbedded into the head.

Make sure you insert the needle into the head and pull it out in the same direction or you could break your needle easily. With the 38 or 40G 3 barb needle you should not go through more than about three needles per head at the most. You will probably find the needles will actually blunt even if they don't break and you will need to change needles. If you are breaking more than that you need to have a close look at how you are using your pinvise and make sure you are not bending the needle when you pull it back out of the hole.

Continue working in a circular motion around the head.

Keep continually rotating your baby's head, working evenly on all sides towards the crown. Once you have done your outside rim around the head, you can jab your needle into the mohair more often before you take the mohair gently away from the head – this will quicken up the hair rooting process.

You can expect to take from six to eight hours to complete rooting the head of your baby unless you do a very sparse head of hair which will take less time. You will be slower at

the hair rooting when you first start your reborn, but will find ways to quicken what you do. Do not make the mistake of using a 6 barb needle to get the hair in faster, because a head done with a 6 barb needle does not look anywhere near as nice as one done with a 1 or 3 barb needle.

As you go, brush the hair to remove any loose or not deeply rooted hairs, so you can go back and re-root that area before you glue the inside of the head to secure the hair.

Try to work in a circular motion towards the centre point of the crown; this is the way a baby's hair grows. It will take a bit of practice to get this part right, but the more you study a baby's hair the closer you will get to a realistic look.

EYELASHES

These can be hand rooted using the same hair as on the head. You can use either a 3 barb or 6 barb needle for the eyelashes, sliding the needle along the groove where the lashes come together, evenly spaced along the groove line from the inside of the eye to the end of the lash area.

When you are satisfied that the hair is the way you want it to be, and after



you have brushed it thoroughly and filled any bald patches which might appear, turn the head upside-down and paint the inside where the hair is showing through the scalp with your Tacky Glue or Modge Podge.

Use your glue brush and thoroughly paint all hair areas including where the eyelashes show inside the head, and leave upside-down to dry. This should take about a day for the glue to dry. Don't put the doll together with wet glue inside as it can mould causing discolouration to the outside of the vinyl. If you are in a hurry you can dry the Mod Podge or Tacky Glue with a hair dryer.

MAGNETS

If you are using magnets so your baby can have a dummy or on the top of the head to put in a ribbon bow, usually there will be a larger magnet that goes in the head of your doll, and a smaller one is glued into the dummy or the ribbon. Glue your larger magnet (with E6000 Glue) onto a small piece of felt. When that dries, smother the magnet and the

felt with E6000 Glue and manoeuvre into the head in the mouth area for the dummy, and the head area for the ribbon.

Access is up through the neck opening. Use your magnet that will later be put into the dummy or on the ribbon to help with correct placement of the magnet inside the head. This is done by placing it on the outside, and moving the felt inside until the magnet on the outside sits just where you would like it to be. Then press the glued felt firmly in place and leave to dry.

Remember there are sides of the magnets which will repel each other and sides which will hold together. Make sure you put the magnet in the dummy to complement the magnet in the head, otherwise you have no chance to get the dummy to stick to the face. It is a safeguard to drill a hole in the plastic of the dummy (after the teat has been removed) and glue the magnet into the hole in case a small child picks up the dummy and tries to bite the magnet off the dummy and swallows it.

FINAL TOUCHES

A final touch to your baby is to use your Paper Glaze and dab a tiny amount in the nose holes to give that moist look (not like she has a running nose), a tiny dab in the corners of the eyes near the nose, or if you were making your baby a crying doll you would pool it in the bottom of the eye and let it run onto the cheek.

Because this baby has an open mouth, you can give the wet inside mouth look with the Paper Glaze if you apply it quite thickly. Remember Paper Glaze is not heat set and lay the head down while the glaze is drying or it could run out of the mouth onto the face.

NAILS

When all of your heat setting is finished you can use Air Dry Gloss to

add gloss to the fingernails and toenails. This product is, as it says, air dry; it is not heat set in the oven.

PUTTING YOUR BABY TOGETHER

Gather your fine glass beads, large glass beads, E6000 Glue, Poly Fill, felt, body and painted vinyl doll parts together and the exciting part starts – your baby will very soon be able to have a haircut and be dressed.

If you are using cable ties instead of the string that comes with the body in this kit, make sure your cable ties are inserted in the body (cable ties are inserted with the lumpy part on the head of the cable tie where the tail fits through facing outwards).

LIMBS

Cut rounds out of the felt the same size as the arm and leg holes. Set aside and then pour fine glass beads into the limbs up to approximately the elbow and knee area depending on the weight you want your baby to be. Stuff the rest of the limbs with Poly Fill and glue a cut circle of felt over the opening.

When completed, pad the leg and arm caps of the body with Poly Fill and insert the appropriate limb in the corresponding hole and tighten the cable tie. If you want the limb to move, don't tighten the cable tie too tightly, but do make sure the limb will not come out of the socket when pulled.

HEAD

Cut a round out of the felt to fit the neck hole and then put some Poly Fill into the head. Take your piece of stocking or fabric tube and put large glass beads into it to make the weight you want your baby's head to be. Each end of the stocking or tube can be tied off. The bag is then put into the head and the rest of the head is filled with Poly Fill until it is firm but not hard. Glue your felt circle over the neck hole to seal it.

Push Poly Fill right to the bottom of the body, making sure the seat area is well padded. Continue to fill the body with Poly Fill until about 1/3 of the way up the length of the body.

Use your cut stocking or fabric tube filled with large glass beads to the desired weight you want the body to feel, tie off, and insert inside the body. Continue padding with Poly Fill around the stocking, making sure it is completely surrounded by Poly Fill so the body is soft to touch and you can't feel the poly beads. Continue stuffing the body to the top. If you want a sitting baby, you would need to firmly stuff the body. Take care to work the Poly Fill into the shoulder area so the body has a good shape.

Attach the head to the body making sure no Poly Fill is sticking out of the neck area and tighten the cable tie

or string to the tightness you want without the head able to be pulled off. If it is left a little loose you can turn the head for posing.

Cut the cable tie as close to the end as possible. This will leave a slightly sharp area that needs to be smoothed so it is not sharp.

HAIR

Your baby is now ready for a haircut. It is your choice how you cut your baby's hair, but try to get a uniform length so the hair looks even. If you want the hair curly and you are using a curly or wavy mohair, you can spritz the mohair with your hair conditioner and scrunch up the hair while you are doing it. This will help to bring the curl into the mohair. You will need to recondition the mohair from time to time with a leave in mohair conditioner to help keep the life and softness in it.

DRESS YOUR BABY

You are now ready to dress your baby including a baby nappy and clothes you have chosen for her. Congratulations! Your baby is now finished and ready to be named with her name you have chosen. Well done, you have created a reborn baby to cuddle and admire.

All items mentioned here are available from Lyn's Reborn World website. Classes are now conducted at the new store at 13/7 Anella Avenue, Castle Hill, 2154. Opening hours are Tuesday to Friday from 10am to 4pm, or other times by arrangement.

Contact: Lyn Conlon

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A Visit To The Paris Doll Museum

By LESLEY HURFORD

Last year my husband Norm and I went on a doll tour to France. One of the highlights of the trip was our visits to the Musee de la Poupee. This is the only antique doll museum in Paris and it is owned by father and son Guido and Samy Odin.



Samy



Guido

We became friends with Samy in early 2009 when he visited our home to see our private doll museum. Samy enjoyed seeing an Australian collection and was especially excited to see our collection of 1930s celluloid dolls made in Japan. This type of doll is seldom seen in France. We were just as excited when we saw their mind-blowing collection of French celluloid dolls during our trip. At the moment, the French celluloid collection is not on display.

Samy was born in Italy and was raised by his father after his mother's early death. Guido Odin had a photography studio in a little village in the Italian Alps. The Easter season was always a busy time when the women of the village donned their traditional costumes to take part in the events of Holy Week. After their confirmations, young girls were given the privilege of first wearing these costumes – and Guido was kept busy immortalising these happy occasions. Guido always had the window of his studio filled with displays of his photographs of the young girls as well as art objects and dolls dressed by Samy's aunt who was a professional seamstress. When they were



Jumeau Tristes



Bluettes



A group of fashion dolls in original clothes. The doll on the far right in tartan is very unusual and is attributed to Bru. She has an unmarked swivel celluloid head on a white kid body.

given a bisque head doll dressed in the traditional costume, this was to become the start of the Odin collection.

On Samy's sixteenth birthday, he received the excellent book 'The Doll' by Carl Fox. The book was in English, and as Samy was studying foreign languages this was a good learning exercise. During the summer of 1981, while studying in England, Samy bought a copy of the doll lovers' bible 'The Encyclopedia of Dolls' by the Colemans and their book 'Encyclopedia of Dolls Clothes'. These books were a revelation to him

and excited him so much that when he found some antique dolls in an antique shop, he bought eight dolls in one go and had to have his father honour his debt! The errors of youth! They have since disposed of these dolls.

By 1984 their collection was attracting the interest of foreign collectors, who heard of it by word of mouth. This gave them the idea of one day having their own doll museum. At this time Samy was studying literature and Guido was combining photography with theatrical costume design, and was

also making stuffed animals and cloth dolls. I would give anything to own one of his wonderful cloth dolls in my collection!

For many years their efforts were in vain to find a suitable venue for their museum. They were determined to prove wrong the Italian belief that dolls were not newsworthy. After numerous exhibitions in Italy and France, in December 1991 they opened a small private doll museum in their home. Guido ran the museum while Samy left teaching and moved to Paris to write a doctoral thesis on 'The Doll



Dolls with original trunks and accessories



All French girls, and the boy is a German Kestner



The doll in yellow is an oriental Bru



School room scene with SFBJ character dolls



French Bebes with mignonettes

in La Semaine de Suzette'.

While living in Paris Samy discovered a small museum tucked away in a alley in the third arrondissement. It was a private collection of automata and mechanical musical instruments. The owner had found buyers for some of his collection when the city of Paris was not interested in buying his museum. They needed someone to take over the lease, so in April 1994 Samy and Guido founded the Musee de la Poupée- Paris.

They moved permanently to Paris and to this day, this is the only permanent museum devoted entirely to antique dolls.

Visitors to the museum will be overwhelmed by the permanent exhibit with its mind-boggling displays of rare dolls in wonderful scenes. The backdrops were hand painted by Gio Golia in 1991. All of the dolls are displayed in themed exhibits with antique accessories, and are in original or old clothes or wearing costumes made by Guido.

In the beginning neither Samy or Guido were attracted to dolls representing adults (neither am I). They realised they would have to cater for all tastes, so even when they were attracted to large dolls they found they soon developed an interest in the small mignonettes and Samy went on to write a book just about them.

One interest led to another, and they developed a passion for dolls from various makers such as SFBJ and the Italian dolls by Bonomi and French celluloid dolls. Their most recent passion of French cloth dolls is one I share. More than 300 donors have donated their treasures since 1994. Now Samy and Guido regularly loan exhibits to travel through France and abroad, and Samy is very well known in the doll world as a lecturer and judge and the author of numerous books on dolls, including a wonderful book on their museum

'Fascinating Dolls from the Musee de la Poupee – Paris'.

The museum has regular special exhibits, as well as the permanent collection. Our group was lucky enough to catch the end of the exhibit celebrating 50 years of Barbie, and we were special guests at the opening of the new exhibit featuring miniatures and miniature room settings.

The museum now offers appraisals, restoration and costume services, and a doll hospital service. There is also a shop selling antique dolls and accessories, as well as magazines, books and postcards. I strongly recommend if you are planning a trip to Paris to make sure you include a visit to the Musee de la Poupee.

Samy will be back in Australia as a special guest for a doll show in Hahndorf in South Australia in early 2011 and he will be giving lectures in USA in Chicago in July this year at the UFDC doll convention.

The museum is easily found in the heart of the third arrondissement in Paris.

The Musee de la Poupee Paris
Impasse Berthaud (near 22 rue Beauberg)
75003 Paris
Open Tuesday to Sunday 10am to 6pm.

Photos courtesy of Samy and Guido Odin and Shane and Nick Banham by special permission from Samy. 🍷





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By Lesley Yeoward of "Y Bears? "Y" Not!"

BJ - A shy small bear with style

MATERIALS

- 1/16th mohair
- Matching thread
- Small piece of matching Ultra Suede for paws
- Small amount of white Ultra Suede for eyes
- 4mm glass eyes
- Joints:
 - 5 x 10mm discs (arms & neck)
 - 5 x 13mm (legs & head)
- 4 small T-pins (5 if not using wobble head)
- 2 x cotter pins for wobble head (optional)
- Embroidery thread for nose (colour of choice)
- Polyfill stuffing
- Small amount of garnet sand or steel shot (optional)
- Small hemostats or tweezers
- Strong thread or sinew for eyes
- Pipe cleaners for wiring arms (optional)

Finished size - 12cm (4 3/4in)

PREPARATION

Please remember that a small mistake on a small bear will be very noticeable.

Transfer all pattern pieces onto thin cardboard or template plastic, copy all marking and cut out on the line. I have included a seam allowance of 2mm, any bigger and you will alter the look and size of your bear. Check your fabric pile direction matches the direction of the arrows on the pattern. Trace around your pattern pieces onto the back of your fabric using a permanent fine tipped pen.

Remember to reverse your pieces where necessary, cut out all pieces carefully, and take care to cut the backing only not the fur. I like to run a small bead of watered-down leather glue (or PVA glue or Fray Stopper) around the edges before cutting them out.

HEAD & EARS

Trim head gusset where indicated in pattern. With right sides together sew side head pieces together using a very small firm backstitch, sewing from nose A to neck B. Sew in the head gusset, starting at the nose centre (A) and working along one side to the back neck (C.) Repeat for the other side. Ease the gusset to fit by tacking first.

Turn your head right side out and stuff firmly with polyfill ensuring the nose is very firm for embroidery.

Sew your ear pieces together around the outer edge, turn right side out and close seam with a small back stitch, do not cut off extra thread as you can use this to stitch the ears to your bears head, you may pull your thread a little to help cup the ear. Pin your ears to the head (use photo as guide) or in a position that looks pleasing to you. Check front back and side view to ensure evenness.

Link your 2 cotter pins together. Insert 13mm disc onto one cotter pin and roll legs down (not too tightly), place into head and using strong thread gather opening closed. Repeat gathering several times ensuring opening is fully closed, tie ends together and bury excess thread in head.

EYES & NOSE

Position your eyes where they are pleasing to you using small pins or test eyes as a guide (or use photo as a guide). Eye and ear placement is an individual choice. Using strong matching cotton and starting at





the right eye position, thread doll needle and run needle through to the opposite eye position. Take a small stitch and pass back and forth from one eye position to the other, repeat a few times, gently pulling up thread as you go to sculpt sockets.

Cut a small oval of white suede (or felt) and make a small hole and place on back of eye. Check size and shape of eye whites (using photo as a guide and trim any excess to suit). Thread an eye onto the needle and pass through to back of the head, near disc, then pull slightly to sink eye.

Repeat for other eye bringing thread out near first eye thread, tie ends together and bury excess in head.

Check eye whites before pulling eyes in firmly so you can trim to suit the look you want to achieve.

Trim any excess fur from top of muzzle and around nose area and using black embroidery thread stitch nose using the photo on cover as a guide. Once your nose has built up a little, pass the needle through to centre chin seam where you wish the

mouth to be and embroider three straight stitches in the shape of an inverted Y. Trim fur under mouth using photo as guide.

BODY

Sew up darts in body, then with right sides together sew the two side pieces together leaving open where indicated (don't forget to leave opening at top dart for neck joint). Make sure you have joint points marked. Turn through to right side.

LEGS

With right sides together sew up legs, leaving openings where indicated and again remembering to ensure you have your joint points marked, carefully sew in foot pads then using your tweezers or hemostats carefully turn through to right side.

Make a small hole with an awl through joint mark and place your T-pin and 13 mm disc into leg, repeat for other side. Fill foot to ankle with garnet sand or steel shot and finish stuffing leg with polyfill and close seam with small ladder stitch. Repeat for other leg and set aside.

ARMS

With right sides together sew paws to inner arms, and then sew inner and outer arms together leaving open where indicated ensuring you have joint position marked. With tweezers or hemostats carefully turn arms through to right side, using 10mm discs, and following additional instructions provided add armature (optional) in arms at this point.

JOINTING HEAD TO BODY

Poke your cotter pin through hole at the top of the body, place 10mm disc

on and roll down cotter pin legs, take care not to roll too tightly as you will not get a wobble in your joint if it is too tight.

JOINTING ARMS AND LEGS

Once you have your arms and legs completed and seams closed they are now ready for jointing to the body. Carefully make a small hole in the body where the arms will be positioned, push the T-pin through the body, place on the matching disc and roll down the legs until firm.

Repeat for legs, making sure you have all limbs facing the correct direction.

Now place a little stuffing into the bottom of the body and neck area, ensuring the neck area is firm or your bear will collapse over time. Now fill tummy with garnet sand or steel shot. Stuff the rest of the body with polyfill, and close the back seam with small tight ladder stitch. Give your Bear a gentle brush making sure there is no fur caught in seams.



INSTRUCTION FOR ARMATURE

To make armature you will need 1 chenille stick (pipe cleaner) of reasonable quality. If you use one that is too weak it will not hold its pose once in the arm. It is also possible to use a piece of wire however this has to be covered so as not to damage your fabric.

First you will need to measure from joint mark to almost the tip of paw, (it is better to leave a small gap so the wire can't be felt at the tip. (see diagram).

Once you have measured your length add 2cm to this, fold in half and cut off excess. Repeat for other arm. Pull the fluff off the lcm ends and wrap these ends firmly around your T-pin (see diagram). Now give the chenille stick a slight twist to firm up.

Once you have your wired T-pins ready you can now insert them into your arms.

Start by placing a small amount of stuffing into tip of paw and then carefully push chenille stick down into arm. Place T-pin onto a 10mm disc and using your awl make a hole at the joint mark and poke pin through.

Carefully stuff arm ensuring you position stuffing around your chenille stick. Do not overstuff as the arm will be difficult to pose, however the arm will still need to be stuffed firmly at top of arm around disc. (Repeat for both arms). You can now close openings and attach arms to bear as normal.

*Lesley Yeoward of
"Y Bears? "Y" Not!
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This lovely character doll, originally made by the Heubach Company in Germany in the late 1800s, can represent either a young boy or girl ... or it can be made as a baby on a five-piece bent leg body. With its endearing smile and dimples, and gorgeous moulded bonnet, it is truly a doll that is hard to resist. Mary Caccamo has created his wonderful outfit.

What a Charmer!

MATERIALS FOR UNDERWEAR

- 30cm fine white cotton voile or batiste
- 1m cotton lace for binding neck and arm holes
- (1.5-2cm wide)
- 5 small buttons
- White embroidery thread

MATERIALS FOR OUTERWEAR

- 30cm fine cotton stripe for trousers, shirt, collar and cuffs on jacket
- 20cm fine cotton in contrast/matching colour to stripe for jacket and lining
- 4 small hooks
- 2 small buttons (approximately 7mm)
- Small buckle for belt on jacket (approximately 2cm)

Finished size of doll: 40cm

BEFORE YOU BEGIN ...

Read all the instructions. It is important to keep trying the garments on your body and making

adjustments accordingly. Also, don't forget to try the outer clothing on with the underclothing and the doll on a stand as this may make a difference to waist size etc. Seam allowances are indicated on the pattern and allow for French seams, except for the jacket which is lined. Trace the pattern pieces and cut from the appropriate fabric. Transfer all markings onto fabric. Press each seam as you sew.

The underwear consists of combinations buttoned at the front. The outerwear is made up of knee length trousers, a sleeveless shirt and a jacket with box pleats and a self belt. The sailor suit design was very popular for both young boys and girls at the turn of the 20th century.

INSTRUCTIONS FOR UNDERWEAR COMBINATIONS

Sew centre back seam and sew shoulder seams. Sew centre front seam section from the crotch to the point indicated on the pattern.







Bind neck and arm holes with lace and neaten front opening by turning small edges and hemming. Sew side seams.

Using the pattern markings as a guide, gather the section shown on the back between the two points indicated on the pattern so that the gathered section measures 4cm across.

Cut a small piece of the underwear fabric measuring 4.5 x 1.5 cm; turn a narrow edge all around so that the finished piece measures 4 x 1 cm; tack to hold and then stitch neatly over the gathered section on the right side of the fabric to hold it securely.

Sew the crotch seam and turn a 1cm hem on the edges of the pants and hem or decorate with feather stitch embroidery.

Attach five small buttons and sew thread loops for the front closure.

INSTRUCTIONS FOR OUTERWEAR TROUSERS

Sew centre front seam. Sew centre back seam from the crotch to the point indicated on the pattern. Neaten back opening. Cut strip of fabric 23.5 x 2 cm for the trouser waistband.

Gather the top of the trousers and attach to the waistband (finished waistband should be approximately 22 x 1.5 cm). Turn and finish waistband. Sew crotch seam.

Cut two fabric strips 14 x 2.5 cm for the trouser cuffs and attach as shown in the diagram. After sewing to the bottom of the leg, turn the cuff to the right side, press and stitch to leg.

Finish with a hook and thread look at the waistband.

SHIRT

Sew shoulder seams to attach shirt front to back. Cut a strip of fabric on the bias 45 x 1.5 cm and attach around the neck and arm holes like bias binding.



Sew the side seams and neaten back opening. Turn a small edge at the bottom of the shirt and hem. Attach hooks and sew thread loops for back closure.

JACKET

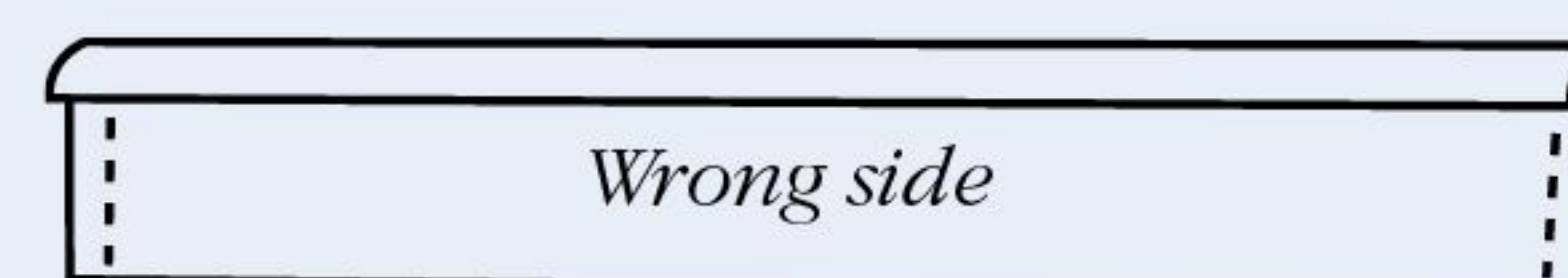
Create box pleats on both front and back pieces of the jacket according to directions on pattern. Tack in place and then oversew on the right side of the fabric to the point indicated on pattern.

Sew back and front pieces together at shoulder seams (no French seams are needed as the jacket is lined). Attach sleeve cuffs to sleeve, using the same method as used to attach cuffs to trouser legs. Turn cuffs to the right side of the sleeve; turn edges and sew in place.

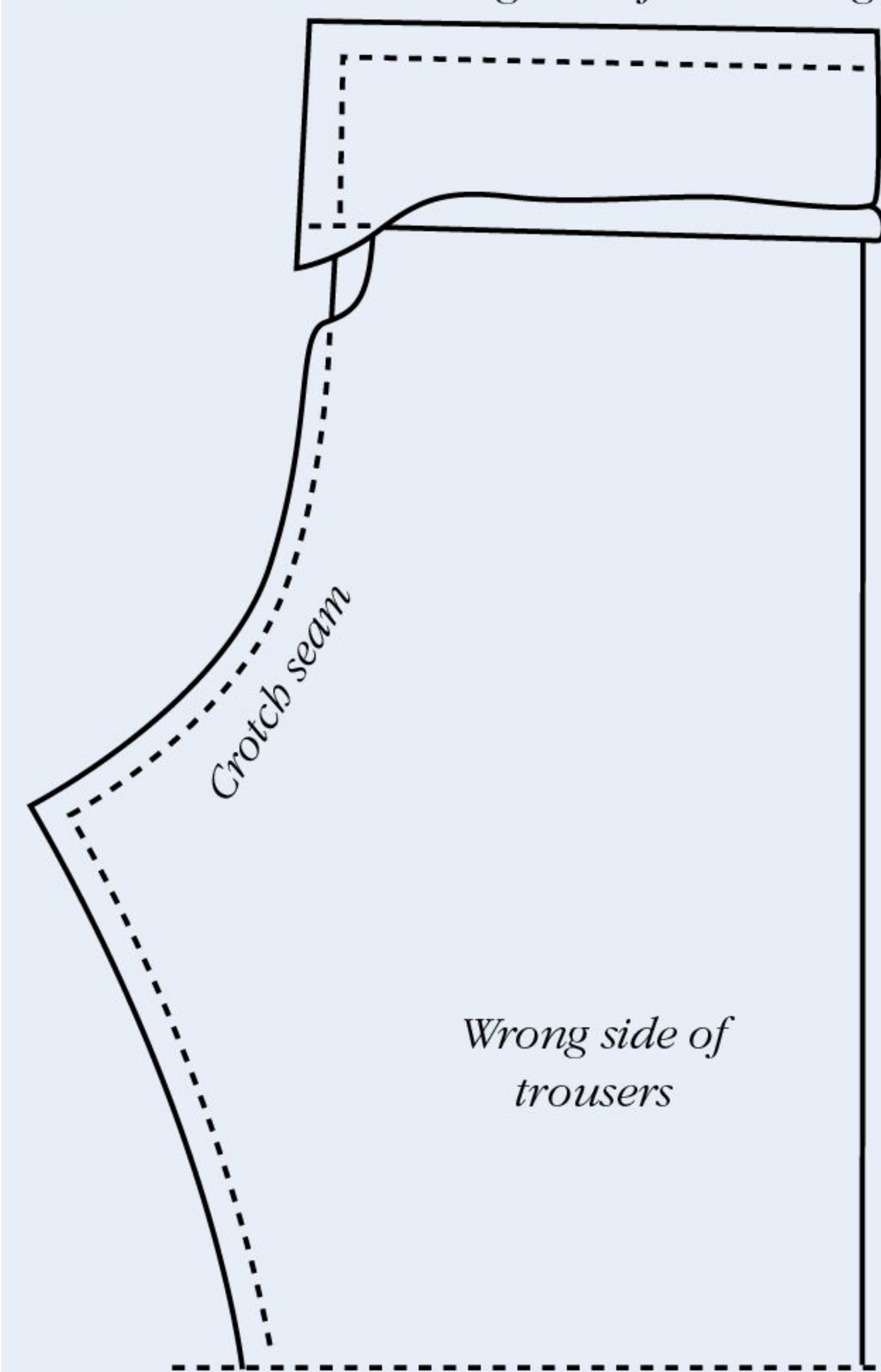
Sew two rows of gathering stitch at the top of each sleeve before attaching. Attach sleeves to jacket and sew side seams including sleeves with

Attaching cuffs on trouser legs

Turn one edge of cuff and press



Attach this side to wrong side of trouser leg



turned cuffs. Neaten raw edges inside the sleeves.

With right sides together, sew around the outer edges of the collar; leaving the neck edges, clip, turn and press with the right side out. Taking care that the centre back of collar matches the centre back of the jacket, tack collar onto jacket neck.

Sew jacket lining back and front pieces together at shoulder seams. Neaten armholes.

With right sides together, sew lining onto jacket leaving the bottom edges open. Turn and press, especially the box pleats. Turn and hand sew a small hem both on the jacket and the lining, ensuring that the lining is a little shorter than the jacket.

Attach two buttons to the right side of the jacket front. Space them to allow for the belt at the waist.

Hand sew button holes to match on the left side.

Cut a strip of jacket fabric 32 x 3.5 cm to make the belt. Sew a tube that, when complete, will measure 30.5 x 1.5 cm. Neaten and attach buckle to one end. Sew two thread loops to take the width of the belt on the side seams of the jacket at the waist, and pass the belt through.

Mary Caccamo is a porcelain doll making teacher and Doll Artisan Guild Instructor. If you have any questions about the project's patterns or construction, please get in touch with Mary using the contact details below. Greenware and body for this doll are also available.

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Nalani hails all the way from Toronto in Canada, and was created by Lucy Garvin. Lucy says: "The inspiration for this doll was a pin doll assembled from scraps. The simplicity of the pattern allows for lots of play with colour and texture."

Nalani is designed to hang on a wall.

Fabulous Nalani

MATERIALS

- 7.5 x 15.5cm (3"x 6") unbleached cotton
- Fat quarter turquoise batik
- 0.3m (0.3 yds) white flannelette – OR any pale colour
- 0.25m (10") of 8mm (¼") blue organza ribbon
- 0.25m (10") of 2.5cm (1") turquoise organza ribbon
- 0.25m (10") of 4cm (1 ½") lavender organza ribbon
- 20 x 25cm (8" x 10") blue tulle or netting
- 2 x 16mm (5/8") wooden beads
- 10 x 13mm (1/2") gold bead caps
- 2 x 13mm (1/2") green or turquoise buttons
- Seed beads – 10/0 lime green, 6/0 turquoise
- 2.5cm (1") plastic ring for hanging
- Sewing machine with basic stitches
- 14/90 topstitch needle
- Lime green polyester thread
- Turquoise and lime green rayon thread
- Gold metallic thread

- #10 sharps hand sewing needle
- Straight pins
- Sharp scissors
- Stuffing tool
- Mechanical pencil
- 005 black pigment ink pen
- White gel pen
- Prismacolor pencils – PC 992 Light Aqua, PC 1035 Neon Yellow, PC 930 Magenta, PC 989 Chartreuse
- Cotton bud
- Textile medium
- Small paint brush
- Drinking straw
- Small chopstick or dowel (to fit inside straw)
- Tacky Glue
- Eyelash yarn in colour(s) to match fabric
- Beading thread in colour to match fabric

Finished size: 30.5cm (12 inches)

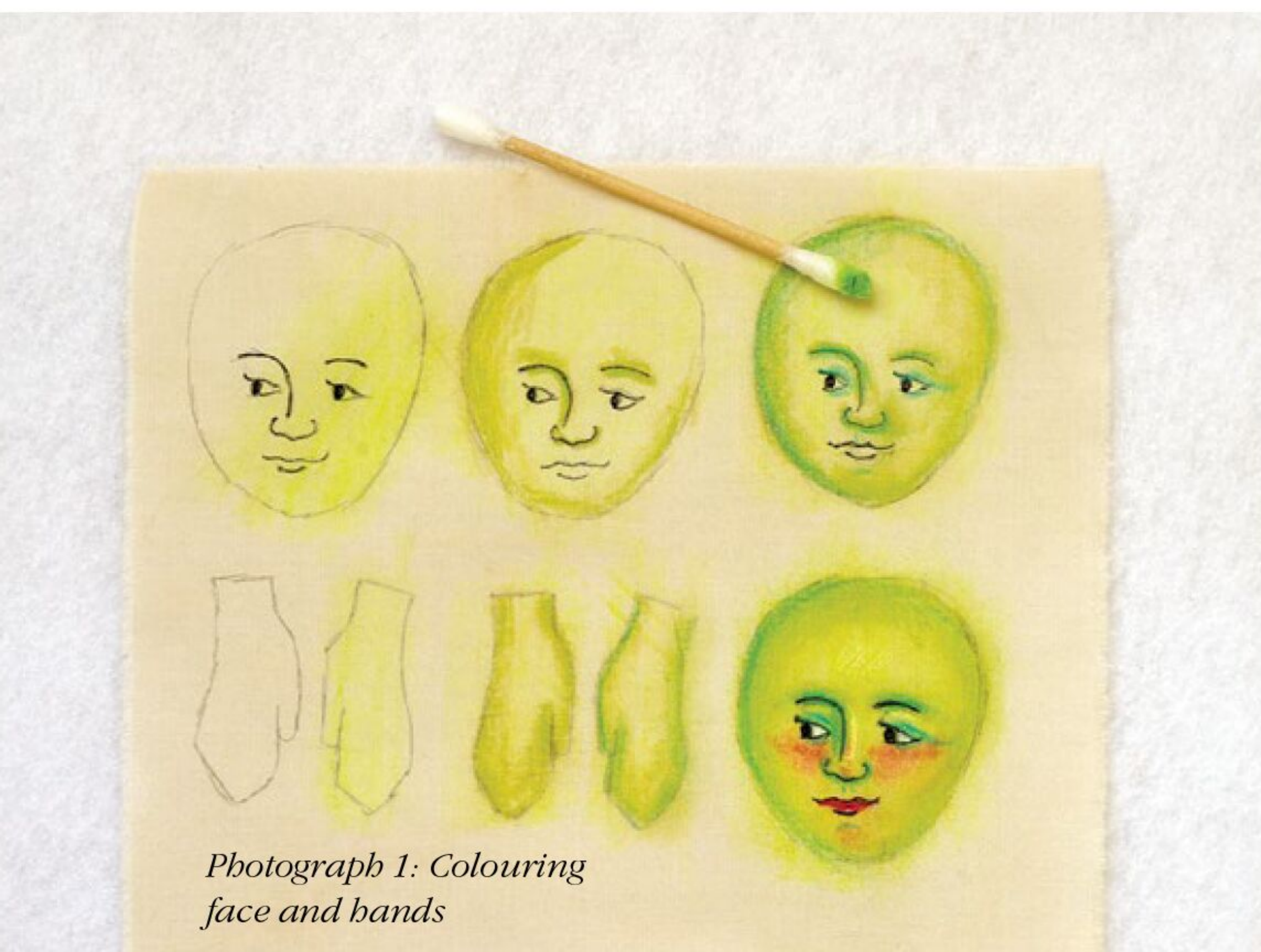
Abbreviations: SW = stitch width, SL = stitch length, WST = wrong sides together

CREATING THE FABRICS

Cut two 20 x 25 cm (8" x 10") rectangles from each of the batik and flannelette. For the back fabric, lay the batik on top of the flannelette, pin the layers together and set aside. For the front fabric, lay the batik on top of the flannelette. Cut each ribbon into approximately 5cm (2") pieces. Lay the ribbons onto the layered fabric, creating a pleasing arrangement. Lay the netting over the top of the fabric and pin to hold the layers in place.

Set machine to a stretch stitch (3-step zig zag) using your machine's widest stitch width (SW) and a stitch length (SL) of 2.5. With green polyester in the bobbin and turquoise rayon in the needle, sew rows of zig zag lengthwise across the piece, removing pins as you sew. With green rayon in the needle, rotate the fabric 90 degrees and sew across the width of the piece. Repeat for the back fabric, then set back fabric aside.





Photograph 1: Colouring face and hands



Photograph 2: Sewing face and hands

Set machine to straight stitch (SL 3.0). With gold metallic in the needle, sew a grid of wavy vertical and horizontal lines about 13mm (1/2") apart on the front fabric.

Set machine to a tight zig zag or satin stitch (SL 0.6). With turquoise rayon in the needle and polyester in the bobbin, sew stripes along the length of the front fabric, randomly changing the stitch width as you sew. With green rayon in the needle, sew a narrow satin stitch stripe between each turquoise stripe.

CREATING THE DOLL BODY

Photocopy and cut out the pattern pieces.

From the front fabric, cut one upper body and one lower body. From the back fabric, cut one upper body reversed and one lower body reversed. Place the front and back pieces WST and trim, if necessary, so that both pieces match. Set machine to zig zag (SW 4.5, SL 1.0). With turquoise rayon in the needle and green rayon in the bobbin, sew around the edge of each piece, making sure to go over the raw edges. Flip the piece over and sew all around the edge on the wrong side.

Pin an upper body front and back WST and a lower body front and back WST, noting the openings. Set machine to zig zag (SW 5.0, SL 1.0) and sew front and backs together by sewing over the edges. Flip the piece over, change the SL to 2.0 and sew

over the edges again. Lightly stuff the upper and lower body, then sew the openings closed.

Hint: When using zig zag to finish the edges, start and end with a few small, tight straight stitches. This prevents the seam from unravelling.

CREATING THE ARMS AND LEGS

To create the arm beads, cut a drinking straw into four 2.5cm (1") lengths. Cut four 2.5 x 10cm (1" x 4") rectangles of batik fabric. Insert the chopstick (or dowel) into a length of straw. Apply a thin, even layer of glue on the fabric. Wrap the fabric around the straw, remove from the chopstick and set aside to dry. Make four arm beads.

To create the covered bead feet, cut two circles from the batik fabric. Fold over the edges about 3mm (1/8") and, using a doubled polyester thread, sew a tiny running stitch next to the fold. Place the wooden bead in the centre of the fabric circle, making sure the hole is centred on the fabric, and pull the stitching tight. Secure thread.

To create the Suffolk puffs, cut two circles from the batik fabric. Fold over the edges about 3mm (1/8") and, using a doubled polyester thread, sew a tiny running stitch next to the fold. Pull thread tight and secure thread.





Photograph 3: Join between upper and lower body shown with gel pen to hide 'fuzzies'



Photograph 4: Stringing for foot

CREATING THE FACE AND HANDS

At a light box or a bright window, use a pencil to trace the head and hands onto the unbleached cotton. Draw over the features with the black pen. Using the photograph as a reference, colour the face and hands. Blend

the pencil with a cotton bud. Add highlights with a white gel pen. Seal with a textile medium and set aside to dry. (Photograph 1)

Cut a 7.5 x 15.5cm (3" x 6") rectangle from the batik and the flannelette.

Place the flannelette on the batik, then

the drawn fabric on the flannelette WST. Set machine to a small, tight zig zag (SW 1.5, SL 0.8) and using green rayon, sew around the edge of the head and hands, making sure to sew inside the drawn line. Leave open where indicated. Cut out the head

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Photograph 5:
Stringing for arm

and hands, taking care not to cut the stitching. Lightly stuff, then sew the openings closed. (Photograph 2)

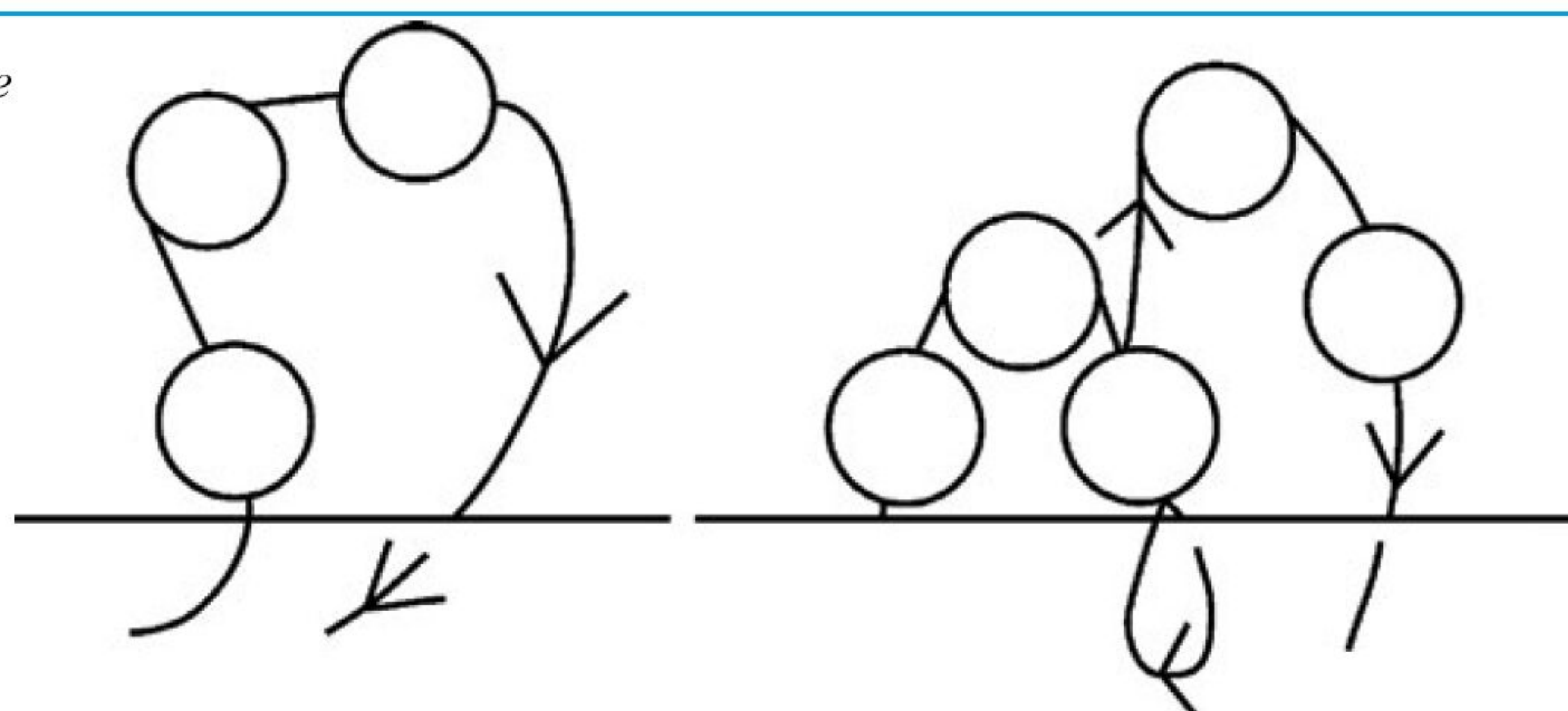
PUTTING IT ALL TOGETHER

Referring to the photograph, overlap the top and bottom body parts and sew them together. Decorate the join with beads and buttons. (Photograph 3) Tip: Use a gel pen in a matching colour to hide the 'fuzzies'.

Beginning at the top right side of the doll body, use green seed beads to create a picot edge (see diagram) from shoulder to shoulder around the body.

To create the foot, secure a doubled length of beading thread at the point indicated on the pattern. Bring needle to front. Thread on five turquoise beads, one bead cap, one fabric covered bead, one bead cap and one turquoise bead. Bring needle back through the bead cap, covered

Picot edge



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Sew the head onto the body. Cut five x 95cm (1 yard) lengths of eyelash

Now that you've made one version of Nalani, experiment with other stitches on the created fabric. Try using straight stitch, zig zag, utility and decorative stitches to get different effects. Use bead soup mixes to create a funky picot edge. Try different colourways and use different materials to create the layers. Craft felt, when used as the base layer, creates a firmer fabric with less 'fuzzies' on the cut edge. Make sure to keep any leftovers from your doll project as they are perfect for creating one-of-a-kind pin dolls.

Email: lucygarvin@aei.ca



Back view

Arlene & Rob Parsons

Ref: AUBDCR114C00610



“Y” Bears? “Y” Not!

BY SANDRA WIGELL

Lesley Yeoward explains exactly why she makes bears!



“I have loved Bears since I was a child, however I didn’t have a special Bear then. I think that is part of the reason I do what I do today because I believe everyone should have that special Bear,” is Lesley’s very simple explanation as to why she makes her cuddly creations.

Lesley’s actual explanation for how she started making bears and other critters is more practical and prosaic. “I started with making calico bears and rabbits in fancy clothes for my two daughters to raffle to help raise money for State Calisthenics trips, as this was quite expensive with costumes and uniforms, so raising money with raffles was a necessity. These raffles always sold well and I was often asked to make them as gifts. I started making these in 1990 but didn’t make my first fur bear until 1991 although I must have made lots of calico ones; I think I lost count in the end. I did have a break late ‘92 for a couple of years due to an injury and started sewing again for therapy. This is when my work evolved and started to make a more professional feel to my creations.”

Lesley started crafts at high school and has continued to use many in her bears. “I have dabbled in a few crafts over the years, starting at school, as



I was always interested in the many crafts on offer. I started with painting, sketching, and ceramics which I continued with as an adult, knitting, crochet, and decoupage (too boring with so much sanding and varnishing and it seemed to take forever to finish a project.) I also enjoy beading; I like to have a go at most crafts."

Lesley did start with kits and she still has her first bear made of synthetic. "I quite often look at him now and want to change his nose and sculpt his face more but then I

think he just wouldn't be the same without that crooked threadbare nose and chubby face. I enjoyed working with kits originally as it was handy having everything at the ready, and at the time I had no idea how or where to source my own materials. I also found some of the patterns didn't go together all that well. Late in '91 early '92 the designing bug hit. I went to several classes with Jennifer Laing, Linda Benson, Helen Batchelor, Sandra-Kay Murphy, Rose Hill and Monica Spicer. I have also been

lucky enough to do a needle felting workshop with Birgitte Krag Hansen who has published very interesting and informative needle felting books. I learnt a lot from Jennifer Laing in the beginning as she was the first person I did a workshop with, however I have found them all to be helpful in their own way as they are all very talented and inspiring ladies."

Lesley originally started with large bears but after her injury had to downsize to miniatures and has been making smaller bears now for quite





cheap fabric or calico but found that I wouldn't always get a good result because the texture or stretch in the lesser fabric would differ from the fur I wanted to use. The meant I sometimes didn't achieve the look I wanted and would be making unnecessary changes to my designs. So now I just go straight to the fabric I'm going to use."

"I do most of my sewing in my comfy recliner in my lounge with the television on in the background (I listen to a lot of movies but don't get to see much). I find this is when I get most of my work done, as I don't have any interruptions like cooking tea or answering the phone. I do all my sewing by hand; I did get a new machine for Christmas a couple of years ago but am yet to master my Minis on it. My favourite tool is my curved haemostats. I've had them for about seven years now and have found when I've

been teaching a class I've picked up someone else's and I just can't manage. I don't know how I would do if I lost them, as I think it would be like losing my hand. Maybe it's time to start breaking in a new pair," she worries in answer.

"When working on my bear's head I always do any sculpting first, then my eyes, ears next and nose last. I'm not sure why I do it in this order and I think I've done it this way for as long as I can remember," she admits.

Lesley can be found each year at her favourite shows Adelaide and Hahndorf. "These attract more interstate bear makers and it's nice to see their new work in the fur and just to catch up and say hello. I haven't been fortunate enough to attend any interstate shows yet other than Mildura which we have been doing for about six years now."

Lesley supports the competitions at these shows and has been pleased

with her results. "I have won several awards: Best Artist Bear award 1998, Adelaide 1999 Best in Show and Best Professional, Adelaide 2000 Best in Show, Adelaide 2001 Best Artist and Best Professional, 2002 Adelaide Best Professional, HHDE (Hahndorf) 2006 Best Professional and Theo Award, 2007 HHDE Best Professional and Best in Show and 2009 AHDG (Hahndorf) Best Professional and Best in Show. Most of these bears I worked on for approximately three days."

Her talent can be seen in all her projects and the personality she injects into her minis is endearing.

Lesley Yeoward of "Y" Bears? "Y" Not! can be contacted at:

Ph: 08 8250 3840

M: 0411 145 087

Email: ybearsynot@bigpond.com

Web: www.ybearsynot.com.au (under construction) 🐻

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Miniatures artist Lesley Richardson explains that the idea for the open sewing cube is taken from full-sized sewing cubes, only scaled down to fit into a doll's house, room setting or just for display.

Fabulous Opening Sewing Cube

MATERIALS

- 14 count plastic canvas
- Embroidery thread – two colours of choice
- Small piece of cotton material – either plain or with small print
- Contrasting thin ribbon
- 1 small bead
- Craft glue
- Needle
- Scissors

ACCESSORIES

- Miniature scissors
- Miniature thimble
- Miniature tape measure

INSTRUCTIONS

All of the pieces are sewn in cross-stitch using two threads of the embroidery cotton. The cube is made of three boxes decreasing in size. The first two open out and the inner third box remains closed.

START WITH THE OUTER BOX

Base – sewn in the solid main colour. The base is a square eight by eight stitches.

Sides – sew four squares eight stitches by eight stitches, but this

time with the contrasting cross (see the pattern).

When the sides are completed, cut out carefully. Sew each side to the base only to form an open cross with the base as the middle section. Whip stitch around all the sides in the main colour.

MIDDLE BOX

This box is sewn the same as the outer box, but is five stitches by five stitches square. Follow the second pattern for the position of the cross on the sides. Sew together as instructed for the outer box.

INNERMOST BOX

I have sewn this box in the contrasting colour. You can sew in the main colour if you wish. Sew the base and the four sides in solid colour, four stitches by four stitches.

When complete, cut out carefully. Sew the four sides together in a long strip. Sew this long strip to the base to form a completely closed box. Whip stitch the top of this box.

THE LID

Sew the lid top ten stitches by ten stitches, following the pattern for the position of the contrasting cross. Sew four sides of ten stitches by two stitches.

When complete, cut out carefully. Sew the four sides together in a long strip. Sew this long strip to the lid, with the cross on the top, to form a completely closed box. Whip stitch the edges.

COMPLETING THE SEWING CUBE

From your fabric cut a strip of material the width of the sides of the outer box. Cut this strip to the size of



the base and sides of each of the two opening boxes.

Glue the base pieces of material in place. Allow to dry.

While the base is drying, glue the material in place on the sides. Before completely stuck down, tuck a piece of the ribbon across the middle to form a holding loop. Hold the ribbon in place until the glue has set. Do not rush this step; it can be a bit tricky.

When all the sides are done, glue the middle box to the base of the outer box. Traditionally the middle box should be off-centre to the outer box, but I have found that the

box will not close if the boxes are not square-on to each other. Glue the inner box in the middle of the middle box.

Make sure your box will still close. Reopen and let dry completely.

THE LID

Sew a small seed bead through the middle of the cross to act as a handle. Glue a thin strip of material around the sides of the box lid. Then glue a piece of material into the top of the lid. Check if the lid fits the box. Let dry completely.

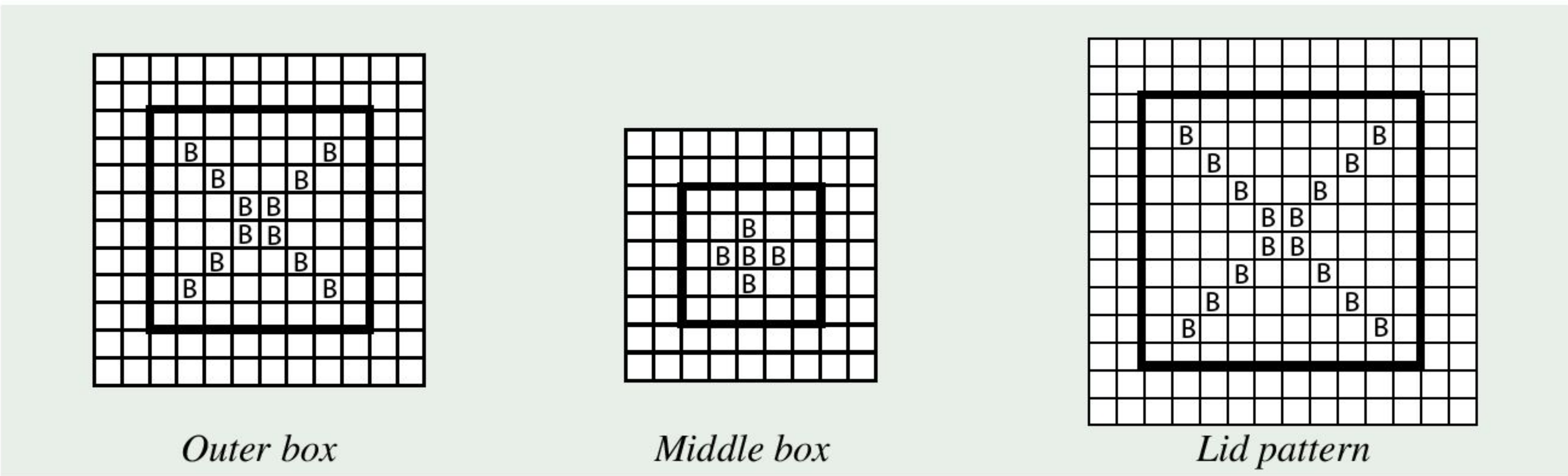


ADDING THE ACCESSORIES

Glue in the scissors, measuring tape and any other sewing item into the open side of the cube. Carefully fill and glue in some scrap material into the very middle box to build the base up a bit, and then glue in a thimble.

Your sewing cube is now complete.

Contact:
Lesley Richardson
Phone 08 8250 5717



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Johnny Jump-Up, a lovable little boy, was originally made by the Hertwig Company in Germany from about 1914 to 1920. He is an all bisque head torso with peg jointed arms and legs. Mary Caccamo has created his gorgeous outfit.

Johnny Jump-Up

MATERIALS

This little boy requires so little fabric that you can probably use scraps of fine fabrics to complete his clothing. You will need some cotton voile for his combinations, which are joined at the waist; and a small piece of striped fabric for his trousers, hat, collar and belt and a plain piece for his shirt. The joins at the waistline of his outer garments are concealed by the belt.

You will also require a small piece of narrow lace to bind the neck, armholes and leg edges of the underwear; four small buttons (as small as possible); and six to eight small gold beads to finish his outer costume. You will probably find it easier to sew this costume entirely by hand.

Finished size of doll: 14cm

BEFORE YOU BEGIN ...

Read all the instructions. It is important to keep trying the garments on your doll's body and making adjustments accordingly. Also, don't







forget to try the outer clothing on with the underclothing and the doll. Seam allowances are indicated on the pattern and allow for tiny French seams. Trace the pattern pieces and cut from the appropriate fabric. Transfer all markings onto fabric. Press each seam as you sew.

INSTRUCTIONS FOR UNDERWEAR

Sew shoulder seams on top of undergarment and bind neck and armholes with narrow lace. Sew side seams and sew centre front seam on lower part of garment. Sew centre back seam to the point indicated on the pattern and bind the leg edges with narrow lace.

Sew the crotch seam and sew two rows of gathering stitch at the top of the trousers; gather and attach to the top of the undergarment, taking care to match centre front, back and side seams. Neaten raw edges and neaten the back opening.

Finish with two small buttons and thread loops.

INSTRUCTIONS FOR OUTER GARMENTS

Sew shoulder seams on top of undergarment and bind neck with a narrow strip of the same fabric cut on the bias. Attach sleeves and turn a small hem on the sleeve edges.

Sew side seams and sew centre front seam on lower part of

Cut a strip of fabric (with the stripes at right angles to the trousers) to make a belt, which, when finished, measures 12.5 x 1 cm. Attach at the sides at the waist to cover the join in the garment.

Finish with one small button and thread loop at the neck; the other on the edges of the belt at the waist.

Attach two gold beads vertically on the belt at the centre front, and one at the bottom of each leg at the side seam – making a small tucked pleat to make the leg width slightly smaller.

Mary Caccamo is a porcelain doll making teacher and Doll Artisan Guild Instructor. If you have any questions about the project's patterns or construction, please contact Mary as below. Greenware for this doll is available.

Ph: 02 9653 2732

Mob: 0410 569 760 Email:

marycaccamo@ozemail.com.au 🐦



garment. Sew centre back seam to the point indicated on the pattern, and turn and sew a narrow hem on the leg edges.

Sew the crotch seam and sew two rows of gathering stitch at the top of the trousers; gather and attach to the top of the undergarment, taking care to match centre front, back and side seams. Neaten raw edges and neaten back opening.



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Feature

Do you recognise this doll?



Teresa from Upper Coomera in Queensland sent in a few photographs to us to identify, including this lovely little German Girl.

Your little girl looks very much like a reproduction. Check behind her ears for a couple of inscribed letters and numbers. Dollmakers generally mark their work with their initials and the date. The other letters and numbers from the back of her head indicate that the original doll would have been made by Kley & Hahn.

Kley and Hahn was a German

company that produced dolls from 1902 until 1936. Heads were provided by a number of different companies, including Kestner and Bahr & Proschild. The company specialised in character dolls which were very popular as they represented real children rather than a stylized ideal.

The value of reproductions today varies from very little to modest amounts, whilst an original Kley and Hahn of this mould would be considered quite rare and extremely valuable.

We also received these delightful pictures of twins, with a request to supply as much information as we could.

The twins measure 18" in length and are painted exactly the same. Whilst this looks like two of the same doll, someone has gone to a lot of trouble to make them twins. That is, dressed them the same but with subtle differences. Both have a ribbon in their painted hair - one yellow, one pink. One has socks with a pink trim, the other has a blue trim. Their little blouses also have a different colour trim – one yellow one blue. Both are wearing the same printed cotton overalls. The dolls shoes are made of oilcloth with cardboard soles.

The dolls have painted composition shoulder heads on cloth bodies with composition lower arms. There are no markings on them to identify their maker. However, the dolls are very similar to the dolls usually marked 'Plaitoys' (Pat.Appl 3100/40) which were manufactured by R.E.W.Blong in 1940.

Blong was a successful sound engineer in Melbourne at the time but was convinced that he could diversify and provide an inexpensive doll that would undercut the prohibitive duty placed on the imported article.

With some chemistry knowledge he persisted and experimented against ongoing problems and setbacks with wartime regulations and the composition medium with which



he was working. Eventually he came up with a marketable doll which he presented to a well-known Melbourne firm, and from there he was able to install his plant and apply for the patent cited above.

Severe wartime restrictions are probably responsible for the unusual body construction with foreshortened arms cut in the same piece of fabric as the body.

Many of Blongs dolls appear in collections, but further knowledge of his manufacturing outcomes are limited. He was obviously successful for a time, but how and when he ceased manufacture is currently unknown.

It is difficult to value these dolls, but each would be worth somewhere in the range of \$150 to \$200.



Twin's face



Twin's foot

If you have a doll and would like to know more about its origins, please send in a photograph (via email or post), and we will do our best to give you an answer. Please email to dbc@woodlandspublishing.com.au, or post to Dolls, Bears and Collectables, Woodlands Publishing, PO Box 8035, Glenmore Park, NSW, 2745.

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Judging dolls for the Royal Canberra Show

REPORT BY LYN CONLON



Porcelain doll judge Ros McKissock



Kiren Towers won five awards including Grand Champion



Reborn judge Lyn Conlon

February 21, 2010 saw the judging of the reborn dolls and porcelain dolls for the Royal Canberra Show, with the Show being held on the following weekend.

There was a variety of both reborn and porcelain dolls with many

creative minds behind the entries giving a wide range of effects.

The porcelain doll section was judged by Ros McKissock, who has been a porcelain doll artist for many years, and is an excellent judge of her category. There were some wonderful

original pieces in this section and some traditional dolls, and choosing best across such a wide variety of styles was not easy.

I was the judge for the reborn/vinyl doll section (Ed: Lyn's background includes many years as a porcelain



Porcelain showcase

doll artist and four years as a reborn doll artist).

Each doll in both the porcelain and the reborn section were judged on their general appearance, how they had been painted and accessorised, and the way the person in that particular section has completed their doll.

The categories in the Show included seniors and handicapped people, professionals, artists of less than two years of experience and artists with more than two years of experience. This gives the novice a chance to win an award as well as those who may be challenged in their art form.

One reborn artist from the novice section showed her talent and won five awards, including 1st, 2nd and 3rd in her section, and also Grand Champion. The Grand Champion award is chosen by both the porcelain and the reborn judges, determining which of the dolls awarded first place would be the overall Grand Champion. What an exciting time that was for reborn artist Kiren Towers when she discovered she had won five awards, and reborn for less than 18 months.

To all of the porcelain doll winners and the reborn doll winners of the doll section of the Royal Canberra Show, congratulations on your entries and well done.



Grand Champion by Kiren Towers



Reborn entrant



First in Porcelain section



DOLLS & DOILIES



Looking for hand crocheted lace items or dolls for your miniature houses?

Dolls & Doilies has just released patterns for Dolls House Dolls and Dolls House Children. These patterns are designed specifically for the miniature artist by Carol Saunders and are correctly scaled at 1 in 12 and are true to the 1860 and 1930 periods. They are easily adapted to other time periods and clothing can be altered for other seasons.

The Dolls House Dolls pattern includes all four adult doll patterns. The Dolls House Children includes the three children's patterns and each is able to be posed with bent arms and legs. Each pattern is \$16.00 plus postage and handling of \$1.50.

Dolls & Doilies sells cloth doll patterns from many Australian designers including Millimac, Bethan Short, Jereldine Just, Diana Chalk and Carol Saunders. We have patterns for all sorts of cloth dolls from raggies to characters. Check out the Dolls & Doilies website for more information.

Along with the cloth doll patterns, Doll & Doilies sells quality hand crocheted lace items ranging in size from 5cm doilies to single and queen size bedspreads, as well as table mats, runners, table cloths and a range of exquisite gift items for all occasions. You can also find Doll & Doilies at Craft Expo and Craft and Quilt Shows in your capital city. If you live nearby, please come into

the shop, where you will be made most welcome.

Wanting to learn to make cloth dolls?

Dolls and Doilies will be conducting a doll maker's retreat from 19 to 22 September 2010 at Royal Queensland Yacht Squadron, Manly, Queensland. Please contact Diana for more details.

Dolls & Doilies
60 Gordon Parade
Manly, Qld, 4179.

Hours: Mon-Fri 9.30am – 2.30pm

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DUTCHIES DOLLS

Elaine Dutch started making dolls nearly 20 years ago as a hobby. After some time she decided to start selling her dolls at doll shows. When attending a show, she found there was a group of ladies interested in learning how to make dolls so she decided to start



Corner Store

teaching. As she says, "I have found it to an enjoyable business where you meet people who love their hobby".

Over the years Elaine has sold shoes, socks, eyes, wigs, fabrics and just about anything you need to make dolls. She sends doll supplies all over Australia to people who don't always get to see her at the shows she attends.

Elaine also makes dolls to order for all occasions such as weddings, birthdays, Christmas and christenings. She keeps a good arrange of dolls for sale at her studio and always has new items on offer at doll shows.

Recently her husband Warren has started turning his hand to repairing an old doll's pram, and found it to be rewarding and challenging. He also helps Elaine with pouring the

greenware, and is a regular at her stand at many shows.

Elaine says her students have entered many shows and have won blue ribbons and trophies for their work, and she finds it very rewarding when they do well.

Her popular classes are run four times per week, both daytime and evenings. She supplies greenware, and has a firing service for those who like to make dolls at home. In addition, she does repairs on well loved dolls to bring them back to life.

If you are interested in making or getting supplies, looking at the range on offer, or wish to enquire about classes, please give Elaine or Warren a call as they will only too be happy to help you with your needs.

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Ph: 02 9671 1129

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our programme
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**"The Dolls' House
Museum in Basel."**

Rhine Falls (Rheinfall)
in Neuhausen, Switzerland



Foto: © Schaffhausen Tourismus dialogluckyjack.ch

Puppenhausmuseum Basel

• world's greatest collection
of old **teddy bears**
• antique **toys**

Opening Hours:
MUSEUM, SHOP and CAFÉ:
Daily from 10 a.m. to 6 p.m.
The building is accessible
by wheelchair.

Steinenvorstadt 1
CH-4051 Basel
Tel. +41 (0)61 225 95 95
Fax +41 (0)61 225 95 96
www.puppenhausmuseum.ch





PRE-LOVED DOLL MOULDS

Creating a website for Pre-Loved Doll Moulds came about when Anne Leonard's mother wanted to sell some moulds and had no idea who would want to buy them, as there was nothing on the Australian market for this sort of thing.

So it came about that a website



was created, where moulds can be advertised for a small fee from anywhere in Australia. As a potential buyer contacts the website, this information is then passed on to the person who has advertised the mould. A quote is established for the postage and handling and this is relayed back to the buyer. The moulds are then posted to the buyer. This is a simple process. The site is constantly updated as soon as pre loved moulds come up for sale.

Not only can you sell and buy pre-loved doll moulds, there are magazines, patterns, odds and ends and even FREE things. If it

is for Porcelain Dolls, then you can sell or buy.

You may be looking for a particular thing, and the staff at Pre-Loved Doll Moulds may be able to find it for you. Comments for improving or adding things to the website are always welcome.

The site has had a fantastic beginning and now needs more moulds from around Australia as stocks are getting sold very quickly. This could be the opportunity for anyone who would like to sell their moulds and know that they will be going to a good home.

Anne would love to hear from you

Email: pdm08@bigpond.com

Web: www.preloveddollmoulds.com



NATIONAL DOLLHOUSE GALLERY

Inaugural East Gippsland Miniature Art Exhibition;
Theme: Our Environment
(display of work completed by school children in East Gippsland)

&

Inaugural East Gippsland Craft & Cloth Doll Exhibition
May 1 - 30, 2010

Activities include: Information Sessions;
Miniature craft classes (beginner level);
Unique Cloth Dolls; and
Sculptured Cloth Doll making classes

As our classes are limited please ensure early bookings to avoid disappointment.
Classes are available for individuals and groups.





National Dollhouse Gallery & Café Puppenhaus
24 School Road, Swan Reach, Vic 3903
(go under the Swan Reach Bridge and turn right)
Tel: 03 5156 4436
Thurs - Sat 10-5; Sun 11-5 [closed August]
Website: nationaldollhousegallery.com.au





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AUSTRALIA'S BIGGEST DOLL SALE

Australia's biggest teddy bear retailer is also fast becoming one of Australia's biggest Collectable Doll retailers and with amazing specials on a huge range of the best brands it is no wonder Nana's Teddies & Toys is becoming a favourite shop for Doll Collectors.

Stocking over 200 designs from leading brands including Australia's own Florence Collection, Kewpie Dolls, Marie Osmond and Artista from the USA, Paradise Galleries and the now retiring Farrington Collection Nana's is sure to have a doll in stock to suit almost any taste or to suit any budget.

All designs are well presented in Nana's huge online catalogue which features each brand alphabetically so it is easy for you to scroll through hundreds of beautiful doll pictures to choose the perfect one for you.

This month Nana's are holding their biggest ever doll sale and every brand is reduced by an extra 20% off their regular competitive prices.

PLUS EVEN BIGGER SAVINGS ON FARRINGTON DOLLS

This very popular brand name is being retired very soon and Nana's

have purchased a bulk deal on these fabulous dolls which they are passing on to collectors at half their original prices in this huge end of financial year sale.

In late 2007 Mark Jones Designs who are Australia's largest doll importers bought out the company making the FARRINGTON DOLL COLLECTION.

The Farrington dolls range has been very popular in Australia since the late 1990's when the brand was introduced by Johnsen Trading who marketed the

Farrington brand as part of their Johnsen dolls collection alongside several other brands including Zasan.

Leading international designers including German artists Carla Rauser and Anne Gillenberg were the creators of many of Johnsen's Zasan designs whilst most of the Farrington Collection models are the work of well known artist J.C. Lee.

In May 2007 Mark Jones Designs purchased Johnsen Trading and all their brand names, designs and existing stock.

They currently market them alongside many of their other leading brands including the Florence Collection.

The Farrington collection features many exquisitely designed high quality porcelain dolls made in limited editions of only 120 pieces per design ensuring their collectability.

Mark Jones has now decided to retire the

Farrington brand name making these dolls even more collectable as the last of the designs are eagerly being adopted by collectors.

Nana's Teddies & Toys has joined forces with Mark Jones Designs to clear the very last Farrington Doll Designs at an amazing 50% off their normal prices.

That's 100's of beautiful Farrington porcelain limited edition dolls at half price.

To see the entire range still available call in at Nana's Teddies & Toys Blaxland showroom or go to Nana's website www.teddys.com.au and you can buy any Farrington doll at half their advertised prices and all their other brands at 20% off.

Also on offer are two designs that Nana's are featuring on the back cover of this magazine at an unrepeatable 70% off.

You can adopt Clare, a very pretty 60cm red headed doll dressed in a blue outfit for only \$99 while stocks last, that's a saving of \$250!

And as an added bonus Clare comes with a second outfit which is a lovely dark green velvet evening ensemble.

And what could be more exciting than a FREE DOLL?

Well during this promotion if you spend \$200 or more at sale prices on any of the dolls in Nana's huge range you will receive a now retired Jodie Lee 30 cm porcelain doll from the Florence Collection valued at \$99.95 absolutely free.

So be quick if you wish to take advantage of these unbeatable bargains, many designs are getting close to being retired and the sale ends 30th June.

Visit Nana's Teddies & Toys at
21 Great Western Highway
Brooklands Village Blaxland NSW
Ph: 02 4739 0677
or online at www.teddys.com.au





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See us at:

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21st-23rd May 2010

Craftalive Griffiths, The Yoogali Club Leeton Road Griffiths
4th-6th June 2010

Craftalive Wodonga, Catholic College Bowen Court Wodonga
2nd-4th July 2010

Craft & Quilt, Exhibition Centre Southbank
Melbourne July 22-25, 2010

Craft & Quilt, Exhibition Centre
Canberra August 5-8, 2010

Rockhampton Stitches, Craft and Hobby Expo
Friday 27-Sunday 29 August 2010

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Enquiries: Bev Graham (08) 9582 0290 Fax: (08) 9582 0207



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